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ABSTRACT

This curriculum guide outlines a secondary music program for Alberta, Canada, that aims: (1) to develop skills in listening, performing, and using notation; (2) to encourage students to strive for musical excellence; (3) to enable students to appreciate music; (4) to foster self-expression and creativity; and (5) to make students aware of the history of music and the implications of music in society. Additional goals are outlined for the instrumental music program that enable students to develop competencies and to strive for excellence, within the limits of their individual capabilities, in the areas of playing, listening, reading, creating, and valuing music. Guidelines for implementing the instrumental music program are outlined, addressing such areas as student enrollments, student scheduling, teacher scheduling, facilities, suggested methods of evaluation, class procedures, budget management, and professional support. The remainder of the guide discusses requirements for successful wind-percussion and strings programs including technical-theoretical skills, interpretive skills, synthesis skills, and authorized learning resources for each area. (KM)

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Junior High School

CURRICULUM GUIDE

INSTRUMENTAL MUSIC

Wind–Percussion

Strings

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Curriculum

Alberta EDUCATION

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JUNIOR HIGH INSTRUMENTAL MUSIC

Wind–Percussion
Strings

1988

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NOTE: This publication is a service document. The advice and direction offered is suggestive except where it duplicates or paraphrases the contents of the program of studies. In these instances, the content is printed in the same distinctive manner as this notice so that the reader may readily identify all prescriptive statements or segments of the document.

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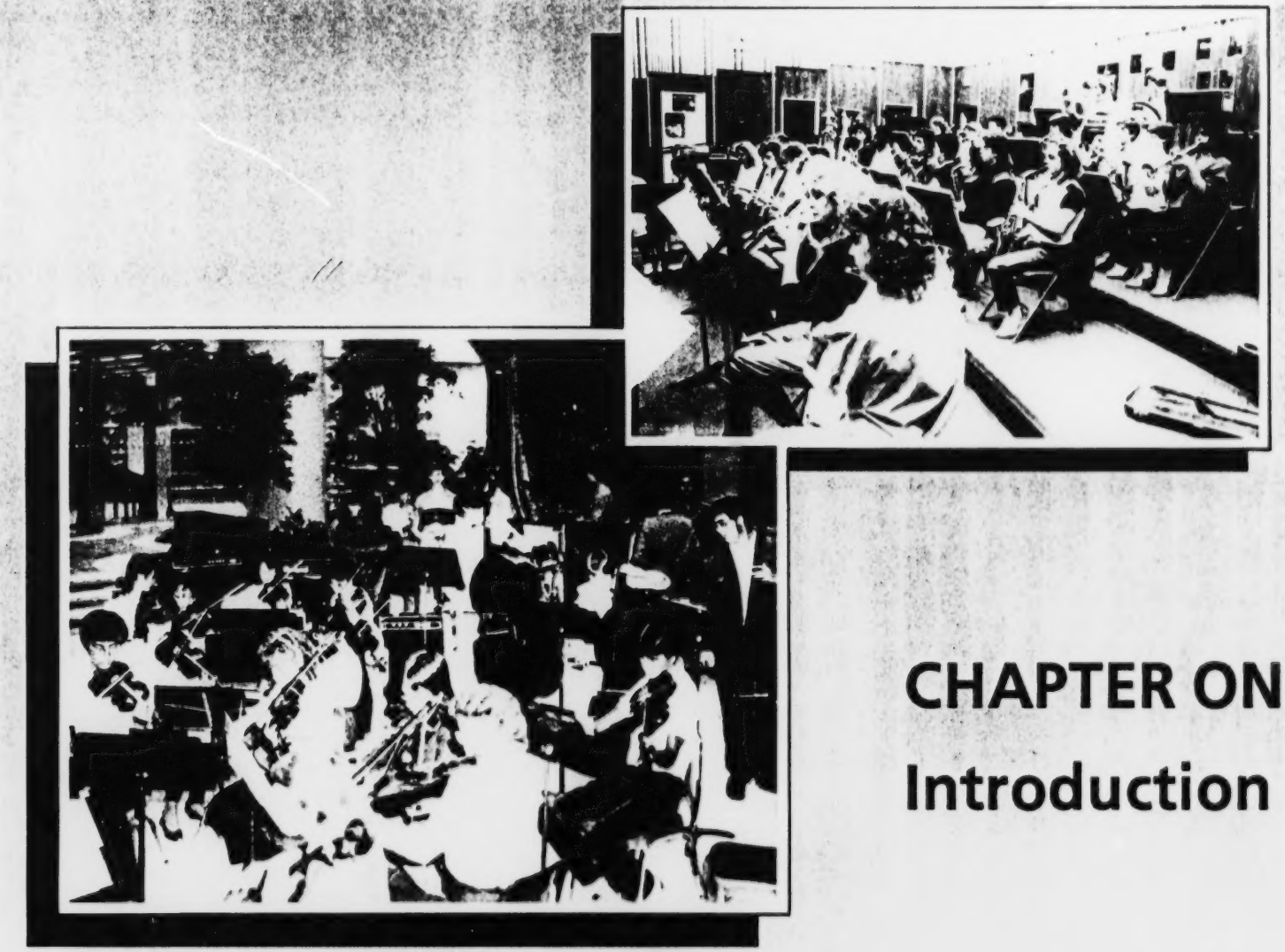
GLOSSARY



CHAPTER ONE
Introduction

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RATIONALE FOR FINE ARTS

The fine arts embraces music, art and drama without obscuring their uniqueness. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program.

There are fundamental principles that apply to all three. Specifically, the student is involved as a creator, a performer, an historian, a critic and a consumer. Throughout the grades, an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to criticize with discrimination products of the mind, the voice, the hand, and the body.

PHILOSOPHY FOR MUSIC EDUCATION

The systematic development of musical skills, knowledge and perception contributes to the total development of the individual.

The sense of meaning in music can be developed by the student as:

PERFORMER

Performance is an active process involving the development and application of musical skills, knowledge and perceptions.

LISTENER, EVALUATOR, CONSUMER, HISTORIAN

These experiences develop an understanding of music and musicians of the past and present.

COMPOSER

The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.

Music is accessible to all, and as students become sensitive to its expressive elements, they may develop insight into human feelings. Music education should begin at an early age and continue to encourage creative expression through performance, listening and composition.

GOALS OF THE SECONDARY MUSIC PROGRAM

- To develop skills in listening, performing and using notational systems.
- To encourage students to strive for musical excellence, individually and as members of groups.
- To enable students to understand, evaluate and appreciate a variety of music.
- To provide experiences that will foster the development of self–expression, creativity and communication through music.
- To make students aware of the history of music and the implications of music in our society.

GOALS OF THE INSTRUMENTAL MUSIC PROGRAM

The Instrumental Music Program will help students to develop competencies and to strive for excellence, within the limits of their individual capabilities, in the following areas:

PLAYING	To discover, develop, and evaluate their talents and abilities relative to playing a musical instrument, and to establish and reinforce correct techniques and skills.
LISTENING	To develop the ability to make aesthetic judgments based on critical listening and analysis of music.
READING	To interpret rhythm, melody, harmony, form, and expression as they appear in musical notation through both cognitive and psychomotor responses.
CREATING	To develop an additional avenue of self–expression by composing, improvising, and interpreting music.
VALUING	To make students aware of the implications of music in our society with respect to music careers; its avocational and leisure uses; and to grow in the appreciation, understanding, and enjoyment of music as a source of personal fulfilment.

REQUIRED/ELECTIVE COMPONENTS

The required component encompasses the knowledge, skills and attitudes that all students in the program should be expected to acquire.

The elective component is designed to provide opportunities to adapt and enhance the required portion of the program to meet the diverse needs and capabilities of individual students. It encourages the adaptation of content, teaching strategies, instructional time, evaluation activities and learning resources to meet specific individual student and/or group needs. The elective component provides for enrichment and for additional assistance to individual students, as necessary.

The maximum time allotment for the elective component of the Junior High Music Program shall be 30 percent of the instructional time.

The following list of strategies may be employed in order to address the elective component of the curriculum. These strategies are recognized as an integral part of a successful music program.

THE ELECTIVE COMPONENT

ENRICHMENT

- **Explore Required Concepts More Deeply**
  - repertoire
  - solos
  - small ensembles
  - research projects
  - master class
  - using recordings for extension and analysis of studied pieces
  - computer (theory, MIDI tutors)
  - guest artists
- **Explore Alternative Topics**
  - repertoire
  - sight reading
  - doubling parts
  - library research
  - jazz
  - orchestra
  - computer
  - keyboard
  - electronic music
  - avant-garde/ aleatoric music
- **Provide More Cognitively Demanding Activities**
  - arranging/ composing
  - improvising
  - researching
  - critiquing (records, performances, etc.)
- **Have Students Define Their Own Issues**
  - project (research)
  - private lessons
  - concert attendance
  - videos
- **Encourage Cross-age Tutoring**
  - section leaders
  - small ensembles
  - student conductors
  - student demonstrators
  - peer coaching

REMEDIATION

- **Enhance Self–Confidence**
  - repertoire
  - clinics
  - music field trips
  - concert tours
  - switch sections
  - solos
  - small ensembles
  - workshops
- **Provide Concrete Examples/Visual Aids**
  - listening exercises
  - videos
  - filmstrips/films
  - teacher demonstration
  - student demonstration
- **Use More Highly Structured Teaching Procedures**
  - alternative resource materials
  - études
  - vocalizing
  - eurythmics
- **Provide Less Cognitively Demanding Activities**
  - repertoire selection
  - instrument part assignment
  - review known repertoire
  - reduce tempo
- **Have Students Define Their Own Issues**
  - student set goals
- **Use Varied Modes of Communication**
  - visual/ image (picture)/ gesture (action)
  - aural
  - written
  - movement
- **Provide Feedback Loops**
  - peer evaluation
  - teacher evaluation
  - audio-recording analysis
  - video-recording analysis
- **Encourage Practice**
  - private practice
  - practice techniques
  - repetition

CHAPTER TWO

Implementing the Instrumental Music Program

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OVERVIEW OF THE JUNIOR HIGH INSTRUMENTAL MUSIC PROGRAM

The Instrumental Music Program is designed as a sequential and developmental approach to music instruction. Each level grows from those experiences previously presented. The program should be flexible, providing for several levels of student ability and achievement.

The Instrumental Music Program may consist of either a wind-percussion program or strings program.

The goals of the wind-percussion program are achieved through the development of aural skills, technical/theoretical skills, interpretive skills and synthesis skills. These skills are divided into three levels: Levels I, II, and III correspond to the first, second, and third years of the program; typically Grades 7, 8 and 9. Designed as complementary courses (75 hours per year minimum), it is expected that by the end of three years in the program, Level III will be achieved. This constitutes the expected competency entry level for Music 11 in senior high.

The strings program consists of aural-spatial skills, technical skills, theoretical skills, history of string development, and interpretive skills (musicianship). These components are divided into six levels.

It is expected that by the end of Level III, the students will have the necessary aural skills that will enable them to play, with good tone and intonation, a technique that will give them sufficient versatility to interpret and apply the various bowing styles and scale patterns to the literature, and a good basic understanding of the higher positions as well as a working knowledge of vibrato.

By the end of Level VI, all of the above mentioned skills should be at a much higher level of proficiency and understanding. It is also expected that the students will be able to perform more advanced techniques in Levels IV through VI.

CURRICULAR COMPONENTS OF THE JUNIOR HIGH INSTRUMENTAL MUSIC PROGRAM

The goals of the Junior High Instrumental Music Program are achieved through the use of the following curricular components:

	AURAL SKILLS	TECHNICAL/THEORETICAL SKILLS		INTERPRETIVE SKILLS	SYNTHESIS SKILLS
		TECHNICAL	THEORETICAL		
PLAYING	♪	♪		♪	♪
LISTENING	♪		♪		♪
READING	♪		♪		♪
CREATING			♪	♪	
VALUING	♪				♪

♪ implies emphasis in that particular area.

ENROLMENT OF STUDENTS

Enrolment of instrumental students should be undertaken with the following objectives and considerations clearly in mind:

OBJECTIVES

1. **Enrol the maximum number of potentially successful students.**

   It is a legitimate goal to develop a strong instrumental program. The strength of this program is very much related to the involvement of the maximum number of students.

2. **Engage the interest and support of informed and committed administration, parents, and the community.**

   Part of the enrolment process involves contact with the parents of prospective instrumentalists. The purpose of this contact is to answer their questions and, even more important, to present the instrumental program as an advanced function activity from which young people can benefit a great deal.

3. **Assign students to the proper instruments.**

   Student/instrument compatibility is a complex affair and must be approached with great care. It is necessary to be concerned with the probable success of the student on a particular instrument, the balancing of instrumentation for performance ensembles and the manner in which instrumentation relates to the teaching situation (i.e., constraints of time, money, facilities, attrition, and program priorities).

CONSIDERATIONS

1. How will the instruments be most effectively presented?

   In this process, public concerts, individual instrument demonstrations, open rehearsals, touring of facilities, instrument displays, and the use of films and videos should be considered.

2. How will personal contact be made?

   Consideration should be given to the use of musical interest appraisals and an initial letter with registration form followed by a parents' meeting or some other form of personal contact (e.g., telephone). The scheduling of these contacts must be coordinated with the presentation of the instruments and the procedure established in a school jurisdiction for the preregistration of students.

3. How will instruments be assigned?

   This is a very controversial issue that may be addressed using clearly defined procedures relating to instrument availability at Level I, instrument reassignment, and the physical/psychological needs, strengths, and limitations of each student.

STUDENT SCHEDULING

In order to achieve the objectives of the program, recognition must be given to the following:

1. Attempts should be made to schedule instructional classes and ensemble rehearsals in such a way as to ensure maximum student participation.
2. **A minimum of 75 hours of instructional time per year is recommended.**
3. If possible, classes should not be separated by more than one school day and should continue throughout the school year.
4. It is preferable to have more classes of shorter time periods than to have a few classes of longer time periods.
5. It is recognized that in quality music programs, demands are placed upon students extending beyond regularly scheduled class time.

TEACHER SCHEDULING

The success of a music program is dependent to a large degree upon the time and organization given to it. The teacher will require time to execute three types of responsibilities:

INSTRUCTION TIME

It is necessary to schedule instruction time for the teaching of the aural, technical–theoretical, interpretive and synthesis skills. Much like any other subject discipline, this will probably occur in formally scheduled classes.

REHEARSAL/PERFORMANCE TIME

Instrumental teachers will find that a complete music program demands rehearsal time and, of course, performance time. Rehearsal time is needed to perfect skills. Performance time provides opportunity for skill synthesis and meaningful expression of musical development.

Time for rehearsal of large ensembles, sections of these ensembles, small ensembles, coaching soloists, presenting public concerts, and being involved in various clinics, workshops, festivals, and concert tours will place demands upon the music teacher and will necessitate close consultation with administration and colleagues.

ADMINISTRATIVE TIME

The instrumental teacher will find further time necessary to keep the entire program operational. Time must be allocated for the maintenance of instruments and equipment, administration of the music library, enrolment of students, travel between teaching assignments, as well as the usual teaching responsibilities of preparing lessons, administering tests, interviewing parents and students and undertaking professional development.

FACILITIES

At the outset, program costs may be high until capital equipment is acquired to satisfy basic minimums. Purchases and designs of equipment, music, method books, and facilities should be made, as far as possible, with future enrolment figures as well as present needs of the program in mind.

BUILDING REQUIREMENTS

The music building or wing is unique in requirements of space and design. The overall floor space is not the single most important requirement. Consideration should be given to acoustics, climate control, illumination and ancillary rooms for storage and administrative and operational purposes.

Some requirements to be considered are:

a) The main rehearsal area should be spacious enough to accommodate the largest group that will use the room.

b) Instrumental rehearsal areas should be located or constructed so that they will be sound-isolated from other areas of the school.

c) Special attention to rate of reverberation and sound distribution should be provided when planning rooms. When planning new facilities or remodeling older facilities, it is suggested that architects consult with acoustical engineers.

d) A reliable system of climate control is desirable.

e) Adequate lighting should be provided in all rehearsal and work areas.

f) Instruments should be stored in areas that can be locked easily and securely. Over-all storage space should be sufficient to meet maximum enrolments planned for the instrumental program in the school.

Adapted from Ulrich, Homer and Committee. ***Music Building, Rooms, and Equipment***. Washington, D.C.: Music Educators' National Conference, 1966, MENC Publication Number 321-09144.

INSTRUMENTS

a) If the same facility is used for various grade levels, percussion equipment may be shared. Wind and string instruments should not be shared.

b) Three basic approaches exist regarding school versus privately owned instruments:

i. all instruments are made available at all grade levels to all students wishing to participate

ii. only those labelled **"Instruments Normally Provided by the School"** (Table 2, p. 63) are purchased by the school (all other instruments are privately owned)

iii. have a complete **"class set"** for the first (exploratory) year of the program, after which students provide the less expensive instruments, while the school acquires an inventory of the instruments listed in Table 2 (p. 63).

c) String instruments should be provided in sizes that would be appropriate to the age level and physical development of the students registered in the program.

d) There are many acceptable brands of all instruments, and many brands have two or three lines of varying quality. The school should purchase the best quality instrument for the money available, and should rely heavily on the recommendation of the teacher. Careful selection of standard brand, first-line instruments for school ownership will result in superior service and long-range economy.

e) Adequate funds should be provided for the repair of school-owned instruments and the replacement of instruments no longer usable; acquisition of preventative maintenance equipment and facilities should be a major concern.

f) Consideration should be given to insuring all school-owned instruments.

g) Cases or covers should be provided, and replaced as necessary, for all instruments.

h) Initial and at times larger financial commitments may have to come from the district level.

TEXTUAL MATERIALS

a) Each student should have a personal copy of each of the following:

   i. music folder (name and instrument printed on it)

   ii. method book (see list of basic learning resources)

   iii. theory method (see list of basic learning resources)

   iv. supplementary technique (see list of basic learning resources)

   v. an appropriate part of each selection of music currently being rehearsed for performance or competency purposes.

EQUIPMENT

a) High fidelity tape recording, phonograph, and playback equipment of sufficient quality to meet the special needs of the music program.

   i. The typical tape machine is designed for recording and reproduction of speech only, and will prove to be unsatisfactory when the higher degree of fidelity required for recording and reproduction of music is taken into consideration. Reproduction of musical sound should be the first criterion in selection of microphones, tape machines, and playback equipment. Consideration in selection of recording tape should be given only to the top lines of reputable manufacturers, since tape of poor quality may possess numerous characteristics likely to result in undesirable sound distortion, stretching, or loss of significant portions of the recorded material due to breakage.

ii. Although some commercially assembled record players are satisfactory, the assembly of individual components will usually result in the ability to tailor installations more exactly to meet the needs and purposes of the particular situation for which the equipment is purchased. Expert advice should be sought in such matters as amplifier wattage and capability, turntable, cartridge, and stylus choice, selection and enclosure of speaker systems, and compatibility of components.

b) Metronome.

c) A reputable electronic tuning device.

d) Adequate lined and unlined chalkboards and sufficient bulletin boards.

e) Piano, tuned to A-440.

FURNITURE

a) Chairs

Enough chairs should be provided for the largest group using the main rehearsal room, plus additional chairs for practice and ancillary rooms. Chairs should have straight or nearly straight seats and backs, and should be constructed so that they are difficult to tilt backward, in order to encourage good posture.

b) Music stands

A minimum of one music stand should be available for every two players.

Stands of the heavier, permanent, adjustable type, constructed of durable metal, will prove to be far more serviceable for use in the band room than the light, folding types usually purchased for use as auxiliaries, home practice, or performance situations where easy portability is necessary. An important factor to be considered in choosing music stands for any purpose is ease of adjustment.

c) Conductor's podium, stand and stool.

d) High stools for timpani and string bass wherever necessary.

e) Full-length mirror.

EVALUATION

The purpose of evaluation is to make the learning process more meaningful. Evaluation can be both an informal and a formal occurrence in the classroom, but it is most effective when it is well-planned and fulfils a definite purpose. Continuity in the teaching-learning process is maintained when there is a close relationship between evaluation and the objectives of the curriculum.

The development of an objectives-based, sequential music program facilitates evaluation of musical learning. Success in the teaching-learning process occurs in programs in which objectives are so clearly expressed that they can be evaluated systematically. Evaluation must focus on the assessment of the students' progress as it relates to the objectives of the curriculum.

Proper evaluation of the students' progress can take place only when the teacher uses and fosters the development of all three areas of learning: **cognitive**, **psychomotor**, and **affective**. The three areas of learning should be treated individually for diagnostic purposes to ensure comprehensive evaluation. The evaluation process requires that the teacher identify **the intent of the evaluation in relation to the objectives as set out in the course**; identify **the vehicle through which the evaluation will be given**; identify **the content of the evaluation**; identify **the types of grading procedure to be employed**; and, finally, identify **the implications of the results as they relate to the teaching-learning process**.

In the **cognitive domain**, the teacher can assess: **singing**, **reading**, **writing**, **listening**, **creating**, and **playing**.

In the **affective domain**, the teacher can use the following categories as guides in the teaching-learning process: **process**, **belief**, **response**, **attitude**, **interest**, **preference**, **empathy** and **value**.

Evaluation is essential since it provides feedback for both the student and the teacher. The teacher must view feedback as evaluating teacher effectiveness, appropriateness of testing methods and teaching materials, suitability of objectives, and organization of learning experiences.

Evaluation should be an ongoing process rather than an isolated occurrence designed to grade students for system reporting periods. Evaluation is most effective when there is variety and balance between the various tests and evaluative instruments, and when the summative mark is meaningful for every music student. In an effective evaluation program, one can expect to find well-maintained cumulative records that provide an accurate account of the students' progress in various areas. The following items should be considered significant in arriving at a summative mark:

1. Progress in ear training, sight reading, performance, and cognitive understanding in a series of practical and written tests.
2. Contributions made by the students in class, both as members of the ensemble and as individuals.
3. Initiative shown in the students' individual practise outside of school time.
4. Growth in attitude, leadership, and value judgment.

In constructing evaluation instruments, the following must be considered:

1. that tests be planned in advance;
2. that tests measure specifics taught during instruction time;
3. that tests contribute to the teaching-learning process;
4. that tests reflect the objectives set forth in the curriculum;
5. that tests measure that which they are designed to measure;
6. that tests are suitable for the kinds of learning that the teacher is seeking to evaluate;
7. that tests reflect good organization and ease of administration.

The two major categories of evaluative instruments are teacher-made and standardized tests. Teacher-made tests (objective or subjective; oral or written) are important in measuring the students' assessment relative to objectives set for the course. Standardized tests are given to discover differences in students' accumulated musical ability and talent.

SUGGESTED METHODS OF EVALUATION

A major portion of the classroom teacher's duties involves the evaluation of student learning and skills. Evaluation is qualitative as well as quantitative. It involves appraisal as well as measurement. The music department should develop a flexible policy so that comprehensive evaluation of a student's progress, achievement, strengths and weaknesses can take place.

a) **Playing short solos in class** — The teacher should hear each student play individually once per month. The length of the solo can be as short as four measures. Written comments should be made each time and kept on the student's personal record sheet.

b) **Private performance** — The teacher should hear each student play in private before each reporting period ends. A variety of technical exercises should be included, as well as sight reading. Written comments should be made and marks awarded for various aspects of performance (rhythmic accuracy, tone, embouchure, note accuracy, phrasing, articulation, musicality).

c) **Playing in the ensemble** — Periodically, the teacher should make written comments about the student's effectiveness within the group. Intonation, rhythmic accuracy, and overall musicianship should be included in the comments.

d) **Assignments** — Completion of homework and in-class assignments should be recorded.

e) **Written tests** — These are effective where the teacher has taught some theory, harmony, or rudiments of music.

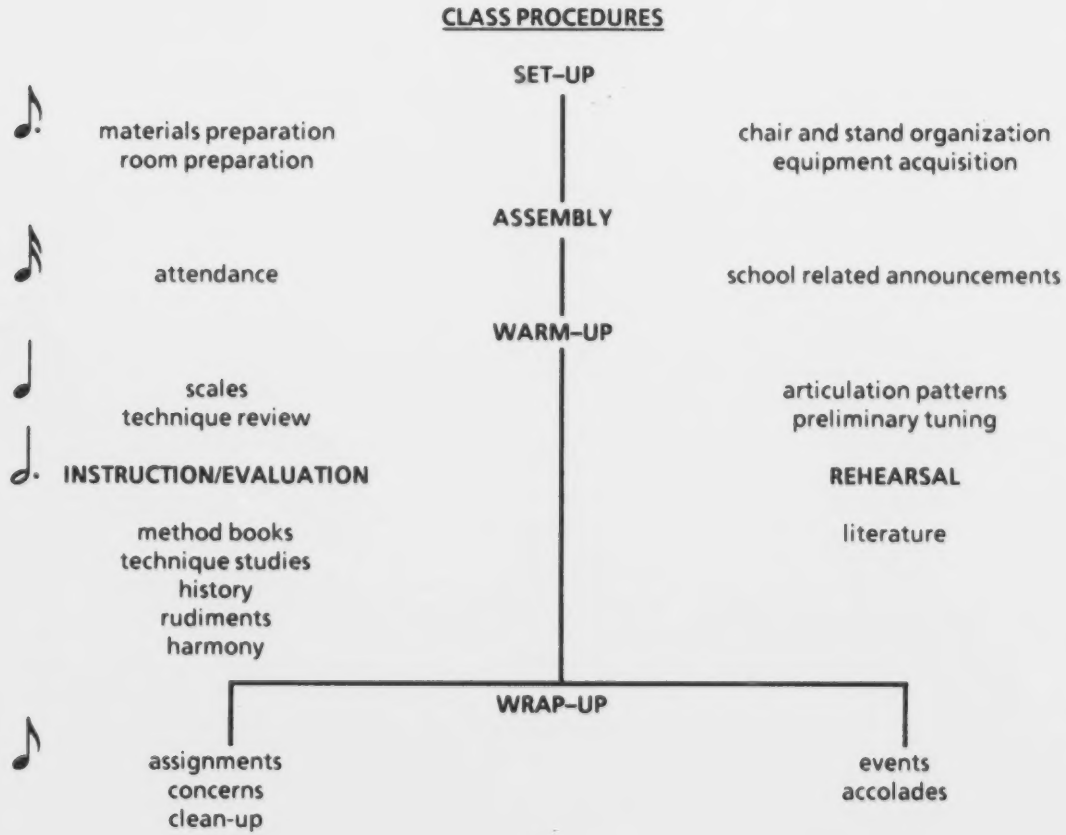
f) **Students testing students** — This method is effective for checking assignments when the structure is carefully laid out and the teacher monitors it very closely. Students should not have the right to assign marks, but, rather, to check off as "complete" or "incomplete".

g) **Self-evaluation** — This method enables students to be objective about their personal skill development.

h) **Taped evaluations** — This system can result in students putting in much more practise time than they would in preparing for an in-class playing test.

CLASS PROCEDURES

The following is a possible class procedures flow chart. Notes indicate relative time and importance of weighting. It is recognized that rehearsal procedures will vary between teachers, and considerable time and effort is expended on such items as score preparation, instrument maintenance, budgeting, planning, etc., which are not included in the chart.



BUDGET SUPPORT

In addition to the basic school budget allocation to the instrumental program, funding may come from various sources. What is and can be provided through various sources can vary from school jurisdiction to school jurisdiction. Teachers should explore accessing additional resources through school library and media centre budgets. Funding and assistance may also be available from student associations, parent support groups, professional and community service organizations.

PROFESSIONAL SUPPORT

General Vocal and Instrumental Organizations

Alberta Band Association
Alberta Teachers' Association Fine Arts Council
Alberta String Teachers' and Players' Association
American Bandmasters' Association (Invitational)
American Federation of Musicians (Local Chapter)
American String Teachers' Association
British Association of Symphonic Bands and Wind Ensembles
Canadian Band Association
Canadian Music Educators' Association
College Band Directors' National Association
International Society of Music Educators
International String Music Educators
Music Educators' National Conference
National Association of Jazz Educators
Mid West National Band and Orchestra Clinic
National Band Association
National School Orchestra Association
Western International Band Clinic
World Association of Symphonic Bands and Ensembles

Specific Instrumental Organizations

National Flute Association
International Double Reed Society
International Clarinet Society
World Saxophone Congress
International Trumpet Guild
International Trombone Association
Tubists' Universal Brotherhood Association (T.U.B.A.)
Percussive Arts Society

CHAPTER THREE

The Wind–Percussion Program

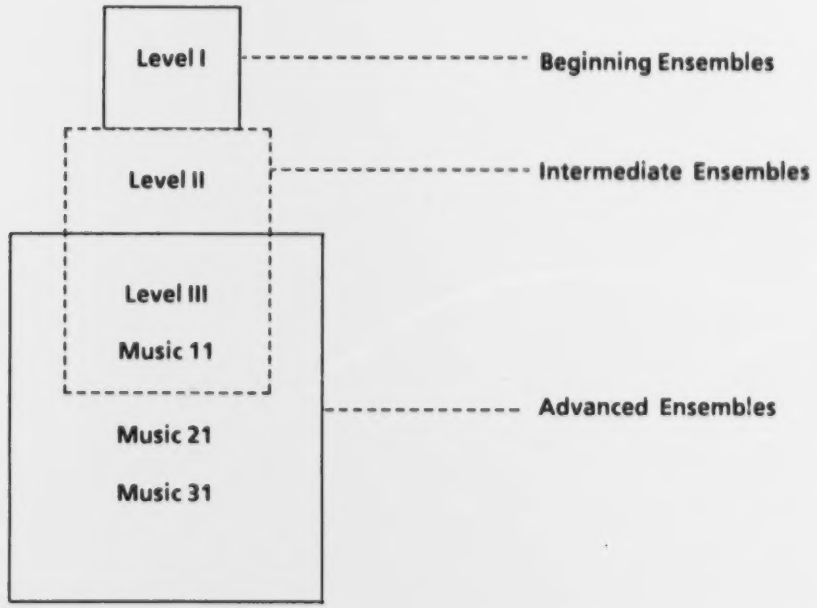
OVERVIEW OF THE WIND–PERCUSSION PROGRAM

The components of the wind-percussion program consist of aural, technical-theoretical, interpretive, and synthesis skills. These skills are divided into three levels. Levels I, II, and III correspond to the first, second, and third years of the program; typically Grades 7, 8 and 9. Designed as complementary courses (75 hours per year minimum), it is expected that Level III will be achieved by the end of three years in the program. This constitutes the expected competency entry level for Music 11.

The wind-percussion program is designed as a sequential and developmental approach to music instruction; each level grows from those experiences previously presented. It should be organized using a flexible plan that provides for several levels of student ability and achievement.

The following chart illustrates possible proficiency level arrangements which provide for differences in student achievement and which should result in flexible grade level applications.

SECONDARY MUSIC ORGANIZATIONAL CHART



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AURAL SKILLS

LEVEL I	LEVEL II	LEVEL III
The student will:	**The student will:**	**The student will:**
• recognize tone/semitone relationship in a series of pitches	• recognize tone/semitone relationship in major, natural minor, and harmonic minor scales	• recognize tone/semitone relationship in major, natural minor, harmonic and melodic scales
• understand how #, ♭, and ♮ are used as accidentals, affecting fingerings, slide positions, and notes	• recognize the difference between major and minor tonality	• recognize the relationship between related major and minor scales
• recognize and perform accurately in the keys of: **CONCERT** A♭, E♭, B♭, and F	• recognize and perform accurately in the keys of: **CONCERT** D♭, A♭, E♭, B♭, F, C, and c minor	• recognize and perform accurately in the keys of: **CONCERT** G♭, D♭, A♭, E♭, B♭, F, C, G, and their relative minors
• develop the concept of tonality by playing a simple melody in another tonal centre	• transpose simple melodies to two other tonal centres	• transpose simple melodies with accidentals to two other tonal centres
• given the starting note, echo a five-note melody on instrument or voice	• given the starting note, echo an eight-tone melody on instrument or voice	• given the starting note, echo a four-measure phrase on an instrument or voice
• match an appropriate tuning note	• recognize and perform intervals of major and minor 3rds, perfect 4ths and 5ths, and octaves	• recognize and perform intervals of major and minor 3rds, 6ths, perfect 4ths and 5ths, and octaves
• recognize solo performances that demonstrate characteristic tone production	• listen to and recognize solo passages on his or her instrument in a variety of repertoires	• listen to and recognize solo passages of the common wind-percussion instruments in a variety of repertoires
	• discriminate between major and triads	• discriminate between major triads, minor triads, and dominant seventh chords

In order to achieve these objectives, student performances shall include vocalization.

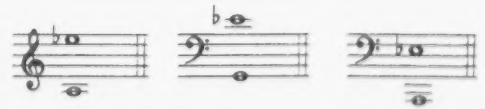
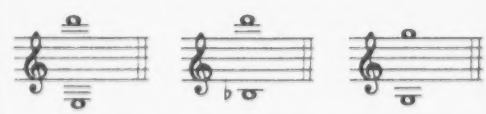
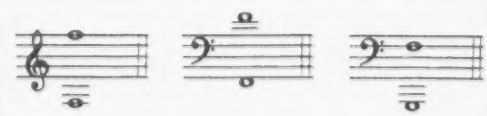
TECHNICAL–THEORETICAL SKILLS

FUNDAMENTALS

The student will:

- demonstrate proper instrument assembly, maintenance, and care.
- demonstrate proper playing position.
- produce a characteristic tone based on acceptable:
  a) embouchure formation
  b) breath support
  c) aural concept of the characteristic tone
  d) initiation of the tone
  e) release of the tone.
- demonstrate acceptable intonation.
- watch and respond to the conductor.
- exhibit positive musical attitude characterized by:
  a) regular attendance at classes, rehearsals, and performances
  b) efficient practise habits
  c) adherence to rehearsal practices
  d) participation in extracurricular musical activities
  e) seeking out recordings, concerts and other musical information.

RANGE

LEVEL I	LEVEL II	LEVEL III
The student will: • recognize and perform all pitches within these written ranges: Flute Oboe Bassoon Clarinet Saxophone Trumpet Horn Trombone/ Baritone Tuba  Mallet percussion uses the entire range	**The student will:** • recognize and perform all pitches within these written ranges: Flute Oboe Bassoon Clarinet Saxophone Trumpet  Horn Trombone/ Baritone Tuba  Mallet percussion uses the entire range	**The student will:** • recognize and perform all pitches within these written ranges: Flute Oboe Bassoon Clarinet Saxophone Trumpet Horn Trombone/ Baritone Tuba Mallet percussion uses the entire range

PITCH

LEVEL I	LEVEL II	LEVEL III
The student will:	**The student will:**	**The student will:**
• recognize and understand the function of the following: staff, treble clef, bass clef, flat, natural, ledger lines, accidentals, key signatures	• recognize and understand the function of the following: whole and half step, major scales, enharmonic tones	• recognize and understand the function of the following: intervals of M3, m3, P4, P5, P8, double sharp, double flat, chords, triad, I, IV, V, and V_7
• organize and perform pitches of Level I ranges in: major scales and arpeggios of **CONCERT** A^b, E^b, B^b, F ♩ = 92	• organize and perform pitches of Level II ranges in: major scales, arpeggios, and thirds in **CONCERT** D^b, A^b, E^b, B^b, F, C ♩ = 120 relative minors chromatic scales in E^b, B^b	• organize and perform pitches of Level III ranges in: major scales, arpeggios and thirds in **CONCERT** G^b, D^b, A^b, E^b, B^b, F, C, G ♩ = 144 relative minors chromatic scales over entire range

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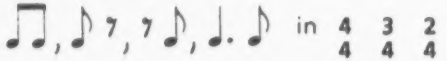
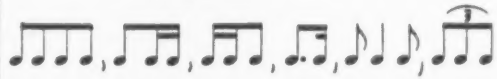
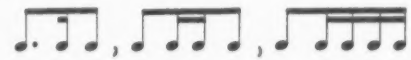
DURATION

LEVEL I	LEVEL II	LEVEL III
The student will: • recognize and interpret : note values and rests of the following durations: meter signatures of: Common Time $\frac{4}{4}$ $\mathbf{C}$ $\frac{3}{4}$ $\frac{2}{4}$ Alla breve /cut time $\frac{2}{2}$ $\mathbf{¢}$ bar line, measure, double bar, tie, fermata, syncopation andante, moderato, allegro rhythm patterns of:  	**The student will:** • recognize and interpret : note values and rests of the following durations: meter signatures of: $\frac{3}{8}$ $\frac{6}{8}$ anacrusis (pick–up), caesura, legato, staccato adagio, presto, ritardando rhythm patterns of: simple time  compound time hemiola effect 	**The student will:** • recognize and interpret : note values and rests of the following durations: meter signatures of: $\frac{9}{8}$ $\frac{12}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ tenuto/tenura grave, largo, lento, andantino, allegretto, vivace, rallentando, accelerando, ritenuto, a tempo, tempo primo rhythm patterns of: simple time compound time 

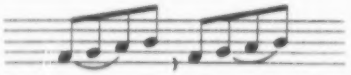
DYNAMICS

LEVEL I	LEVEL II	LEVEL III
The student will:	**The student will:**	**The student will:**
• list all dynamic levels in order: **pp, p, mp, mf, f, ff**	• list and define the terms crescendo, decrescendo, diminuendo, and allargando	• list, define, and demonstrate sforzando, fp, f–p, and morendo
• give proper names and meanings for the above dynamic levels		
• perform two dynamic levels demonstrating crescendo and decrescendo	• perform three dynamic levels demonstrating crescendo and decrescendo	• perform four dynamic levels demonstrating crescendo and decrescendo

FORM

LEVEL I	LEVEL II	LEVEL III
The student will: • recognize and understand: phrasing cadence even measures in phrases AB, ABA	The student will: • recognize and understand: perfect and plagal cadence uneven phrases theme and variations	The student will: • recognize and understand: imperfect cadences rondo

ARTICULATION

LEVEL I	LEVEL II	LEVEL III
The student will: • recognize and perform : slur articulation patterns of 	**The student will:** • recognize and perform : legato staccato accents articulation patterns of 	**The student will:** • recognize and perform : tenuto marcato articulation patterns of 

TECHNIQUE – PERCUSSION ONLY

LEVEL I	LEVEL II	LEVEL III
On mallet instruments the student will: • perform the same scales as the wind players and will demonstrate the single stroke roll	**On mallet instruments the student will:** • study the same scales and arpeggios as the wind players and demonstrate proper selection of mallets for various styles of music	**On mallet instruments the student will:** • study the same scales, arpeggios, and chord sequences as the wind players
On snare drum the student will: • continue to develop single stroke, multiple-bounce, flam, and paradiddle techniques • learn to adjust snares	**On snare drum the student will:** • continue to develop single stroke, multiple-bounce, flam, and paradiddle techniques • begin tuning snare and batter heads	**On snare drum the student will:** • continue to develop single stroke, multiple-bounce, flam, and paradiddle techniques • replace drum heads
On timpani the student will: • begin tuning, play legato and staccato strokes, and play a single stroke roll	**On timpani the student will:** • continue to develop tuning (P4 and P5 above a given pitch), rolling, cross-sticking, and dampening techniques	**On timpani the student will:** • demonstrate pitch changes of one step in two measures: 4 time (♩ = 120 on individual timpani) 4 • demonstrate pitch changes on P4 and P5 in four measures 4 time (♩ = 120) 4
On bass drum et al., the student will: • properly initiate and release sound on a variety of instruments	**On bass drum et al., the student will:** • begin dampening, muting, and rolling on various instruments, and tuning both bass drum heads	**On bass drum et al., the student will:** • maintain previous techniques, and tambourine thumb roll

TERMINOLOGY

LEVEL I	LEVEL II	LEVEL III
The student will: • demonstrate through performance an understanding of: D.S. al Fine, Fine, D.C. al Fine, coda, 1st and 2nd endings, extended rests, divisi, repeat signs (section, measure, and two-measure)	**The student will:** • demonstrate through performance an understanding of: maestoso, alla marcia, arpeggio, tacet, poco a poco, simile, tutti, a^2	**The student will:** • demonstrate through performance an understanding of: ad lib, agitato, animato, appassionato, bravura, brillante, cantabile, dolce, expressivo, grandioso, grazioso, scherzando, sostenuto, tranquillo, attaca, cadenza, l'istesso, loco, 8va, meno, molto, mosso, senza, con, subito, piu

INTERPRETIVE SKILLS

INTERPRETIVE PERFORMANCE SKILLS COMMON TO ALL LEVELS

The student will:

- recognize that the phrase is the musical equivalent of a sentence.
- identify and perform phrases, achieving musical sensitivity through stylistic practices such as:
  a) development of intensity; i.e., tension and release
  b) adding flexibility of tempo; i.e., rallentando, rubato, accelerando
  c) adding dynamic contrast to repeated phrases or figures and extended passages or selections.
- develop an awareness of balance, blend and texture within the ensemble.
- perform stylistically the repertoire chosen from various historical periods and genres.

SYNTHESIS SKILLS

As stated in the program of studies, the selection, study, and performance of repertoire is an integral component of the instructional music program. It is through the synthesis of the aural, technical-theoretical, and interpretive skills in the performance of quality literature that students can experience meaningful musical development.

The educator must assume a major responsibility for the musical growth of the student through the selection of literature and the personal preparation of that literature. The thoughtful and intelligent analysis of a given selection will prepare the educator to lead students through a meaningful, musical, learning experience. Having an understanding of the shape and direction of a composition thus allows for the consideration of how musical meaning is to be communicated to the ensemble. The art of conducting is too often neglected as a means of communication to young students. The student must also assume a role beyond the mere provision of psychomotor skills required to play a certain sequence of notes at a certain speed, given a printed dynamic level and articulation. It is the responsibility of each student to have enough understanding of a composition as a whole to determine his or her particular role at any given time.

There is a variety of ways to analyze a score that will allow the educator to come to a better understanding of a composition as well as a more thoughtful way in which to rehearse that particular work. It is not necessary to do a formal harmonic analysis of every work that is played in front of an ensemble, nor does time permit this. However, the educator must take the time to do at least a rough structural analysis.

The students can also be brought to a greater understanding of the composition through the music. It is understood that to have each student do a paper analysis of each score being performed is not feasible, nor would it be particularly productive. However, each student's musical growth, as well as improved performance on a particular selection, can be enhanced by some well-guided aural responses. Students should be able to indicate the growth of tension and the point of release, note modulations in diatonic music, detect variations in a melodic structure, understand their own instrument's given role at any particular point (melodic, harmonic, rhythmic, etc.), as well as how that particular role fits within the framework of the composition.

The educator must understand that conducting is much more than the ability to keep time. It is a form of non-verbal communication that is constantly relaying musical information to the ensemble. There are many worthwhile writings on conducting techniques that basic educators are urged to study. One that deals very well with conducting (beyond basic timekeeping) as well as score analysis is ***The Conductor's Score*** (formerly published as *The Conductor and His Score)* by Elizabeth Green (see supplementary teacher resource list, p. 54).

To help further the development of one's skills and insights in the interpretation of music, it is vital to listen to recordings and live performances of as much literature as possible in the media that both the student and the educator are involved in daily.

In the selection of literature, it is important to include music of different styles, forms, periods and cultures. Tolerance, understanding and respect for diversity are principles to be considered.

Literature should include at least one title from each of the following categories:

1. Original Concert Music
2. Transcriptions
3. Folk Music
4. Marches.

Please refer to pp. 56 to 61 for lists of authorized supplementary literature selections in these categories. Listings of appropriate solos and ensembles are available from many sources including festival organizations, music educators' associations and music publishing companies. The music educator is given latitude to select other materials at levels congruent to the teaching/learning experience. Consideration should be given to Canadian content and music from other cultures.

AUTHORIZED LEARNING RESOURCES – WIND-PERCUSSION

DEFINITIONS

Learning resources fall into three categories: basic, recommended and supplementary. In terms of provincial policy, learning resources are those print, nonprint and electronic software materials used by teachers or students to facilitate teaching and learning.

Basic learning resources are those learning resources approved by Alberta Education as the most appropriate for meeting the majority of goals and objectives of courses, or substantial components of courses outlined in the provincial programs of studies.

AND

Those productivity software programs (e.g., word processors, spread sheets, data bases, integrated programs) approved by Alberta Education that can be used to achieve important objectives across two or more grade levels, subject areas, or programs.

Recommended learning resources are those learning resources approved by Alberta Education because they complement basic learning resources by making an important contribution to the attainment of one or more of the major goals of courses outlined in the provincial programs of studies.

Supplementary learning resources are those learning resources approved by Alberta Education because they support courses outlined in the provincial programs of studies by enriching or reinforcing the learning experience.

AVAILABILITY

The learning resources listed in the following pages are available for purchase from the Learning Resources Distributing Centre, unless otherwise noted.

BASIC LEARNING RESOURCES

Level I	Level II	Level III
1. Technique Method (It is suggested that teachers select one of the following two series.) Contemporary Band Course Series: Ployhar, James D. Melville, New York: Belwin-Mills Publishing Corp., 1977, 1978 and 1979. ***Band Today, A Band Method for Full Band Classes, Like-Instrument Classes or Individual Instruction:*** ***Band Today Part One - Elementary*** Student books published for: Flute, Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, Oboe, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet/Cornet, Horn in F, Eb Mellophone, Trombone, Baritone (Bass Clef), Baritone (Treble Clef), Bass (Tuba), Drums, Auxiliary Percussion, Bells. ***Band Today Part One - Conductor's Score***	**1. Technique Method** (It is suggested that teachers select one of the following two series.) Contemporary Band Course Series: Ployhar, James D. Melville, New York: Belwin-Mills Publishing Corp., 1977, 1978 and 1979. ***Band Today, A Band Method for Full Band Classes, Like-Instrument Classes or Individual Instruction:*** ***Band Today Part Two - Intermediate*** Student books published for: Flute, Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, Oboe, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet/Cornet, Horn in F, Eb Mellophone, Trombone, Baritone (Bass Clef), Baritone (Treble Clef), Bass (Tuba), Drums, Auxiliary Percussion, Bells. ***Band Today Part Two - Conductor's Score***	**1. Technique Method** (It is suggested that teachers select one of the following two series.) Contemporary Band Course Series: Ployhar, James D. Melville, New York: Belwin-Mills Publishing Corp., 1977, 1978 and 1979. ***Band Today, A Band Method for Full Band Classes, Like-Instrument Classes or Individual Instruction:*** ***Band Today Part Three - Advanced-Intermediate*** Student books published for: Flute, Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, Oboe, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet/Cornet, Horn in F, Eb Mellophone, Trombone, Baritone (Bass Clef), Baritone (Treble Clef), Bass (Tuba), Drums, Auxiliary Percussion, Bells. ***Band Today Part Three - Conductor's Score***

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
Contemporary Band Course Series (cont'd): ***Technic Today, A Supplementary Technic Book:*** ***Technic Today Part One*** Student books published for: Flute, Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, Oboe, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet/Cornet, Horn in F, Eb Mellophone, Trombone, Baritone (Bass Clef), Baritone (Treble Clef), Bass (Tuba), Drums, Auxiliary Percussion, Bells. ***Technic Today Part One - Conductor's Score***	Contemporary Band Course Series (cont'd): ***Technic Today, A Supplementary Technic Book:*** ***Technic Today Part Two*** Student books published for: Flute, Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, Oboe, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet/Cornet, Horn in F, Eb Mellophone, Trombone, Baritone (Bass Clef), Baritone (Treble Clef), Bass (Tuba), Drums, Auxiliary Percussion, Bells. ***Technic Today Part Two - Conductor's Score***	Contemporary Band Course Series (cont'd): ***Technic Today, A Supplementary Technic Book:*** ***Technic Today Part Three*** Student books published for: Flute, Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, Oboe, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet/Cornet, Horn in F, Eb Mellophone, Trombone, Baritone (Bass Clef), Baritone (Treble Clef), Bass (Tuba), Drums, Auxiliary Percussion, Bells. ***Technic Today Part Three - Conductor's Score***

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
Best in Class Series: Pearson, Bruce. San Diego, California: Kjos West, 1982, 1983 and 1985. ***Best in Class, Comprehensive Band Method:*** ***Best in Class Book 1*** Student books published for: Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Cornet/Trumpet, French Horn, Alto Horn, Baritone T.C., Baritone B.C., Tuba, Trombone, Percussion (Drums and Mallets), Piano Accompaniment. ***Best in Class Book 1 - Score and Manual***	Best in Class Series: Pearson, Bruce. San Diego, California: Kjos West, 1982, 1983 and 1985. ***Best in Class, Comprehensive Band Method:*** ***Best in Class Book 1*** Student books published for: Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Cornet/Trumpet, French Horn, Alto Horn, Baritone T.C., Baritone B.C., Tuba, Trombone, Percussion (Drums and Mallets), Piano Accompaniment. ***Best in Class Book 1 - Score and Manual***	

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
Best in Class Series (cont'd): ***Encore! Comprehensive Band Method:*** ***Encore! Book 1*** Student books published for: Flute, Oboe, Bassoon, Bb Clarinet, Bb Bass Clarinet, Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Cornet/Trumpet, French Horn, Eb Alto Horn, Trombone, Baritone T.C., Baritone B.C., Tuba, Percussion. ***Encore! Book 1 - Score and Manual***	Best in Class Series (cont'd): ***Best in Class Book 2*** Student books published for: Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Cornet/Trumpet, French Horn, Alto Horn, Baritone T.C., Baritone B.C., Tuba, Trombone, Percussion (Drums and Mallets), Piano Accompaniment. ***Best in Class Book 2 - Score and Manual*** ***Encore! Comprehensive Band Method:*** ***Encore! Book 1*** Student books published for: Flute, Oboe, Bassoon, Bb Clarinet, Bb Bass Clarinet, Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Cornet/Trumpet, French Horn, Eb Alto Horn, Trombone, Baritone T.C., Baritone B.C., Tuba, Percussion. ***Encore! Book 1 - Score and Manual***	Best in Class Series (cont'd): ***Best in Class Book 2*** Student books published for: Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Cornet/Trumpet, French Horn, Alto Horn, Baritone T.C., Baritone B.C., Tuba, Trombone, Percussion (Drums and Mallets), Piano Accompaniment. ***Best in Class Book 2 - Score and Manual***

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
2. Theory Method (It is suggested that teachers select <u>one</u> of the following two resources.) ***Practical Theory*** Feldstein, Sandy. Sherman Oaks, California: Alfred Publishing Co. Inc., 1982. Student Textbook/Workbooks: ***Volume 1*** ***Complete*** (Teacher's Edition; also contains Volumes 1, 2, and 3) Software: ***Volume 1 and 2 Diskettes*** ***Complete*** (Teacher's Edition; contains Volumes 1, 2, and 3 and 6 Diskettes) Note: Also for Choral and General Music Programs.	**2. Theory Method** (It is suggested that teachers select <u>one</u> of the following two resources.) ***Practical Theory*** Feldstein, Sandy. Sherman Oaks, California: Alfred Publishing Co. Inc., 1982. Student Textbook/Workbooks: ***Volume 2*** ***Complete*** (Teacher's Edition; also contains Volumes 1, 2, and 3) Software: ***Volume 2 and 2 Diskettes*** ***Complete*** (Teacher's Edition; contains Volumes 1, 2, and 3 and 6 Diskettes) Note: Also for Choral and General Music Programs.	**2. Theory Method** (It is suggested that teachers select <u>one</u> of the following two resources.) ***Practical Theory*** Feldstein, Sandy. Sherman Oaks, California: Alfred Publishing Co. Inc., 1982. Student Textbook/Workbooks: ***Volume 3*** ***Complete*** (Teacher's Edition; also contains Volumes 1, 2, and 3) Software: ***Volume 3 and 2 Diskettes*** ***Complete*** (Teacher's Edition; contains Volumes 1, 2, and 3 and 6 Diskettes) Note: Also for Choral and General Music Programs.
This program is designed to provide students with the rudiments of musical theory and elementary harmony in compositions in a concise, practical manner. The program includes six disks used in conjunction with a workbook to present concepts and provide drill and practice as well as review. The disks and the student workbook must be used together in order to use the package most effectively.		

BASIC LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
Music Theory Volume I St. Paul, Minnesota: MECC (Minnesota Educational Computing Consortium), 1983. – Diskette – Print Manual	***Music Theory Volume I*** St. Paul, Minnesota: MECC (Minnesota Educational Computing Consortium), 1983. – Diskette – Print Manual	***Music Theory Volume I*** St. Paul, Minnesota: MECC (Minnesota Educational Computing Consortium), 1983. – Diskette – Print Manual
This program is designed to provide individualized practice in three main areas of music theory: terminology, rhythm, and pitch. It provides effective drill and practice activities in basic concepts of music theory and ear training. The program assumes students have a foundation in music theory.		

RECOMMENDED LEARNING RESOURCES

Level I	Level II	Level III
Practical Hints Ployhar, James D. Melville, New York: Belwin-Mills Publishing Corp., 1983. – Individual student books on playing the: Flute, Bb Clarinet, Alto Clarinet, Bass Clarinet, Oboe, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Cornet/Trumpet, Frencn Horn, Trombone, Baritone (Euphonium), Tuba (Bass), Percussion (Snare Drum, Bass Drum, Timpani, Cymbals), Mallet Percussion.	***Practical Hints*** Ployhar, James D. Melville, New York: Belwin-Mills Publishing Corp., 1983. – Individual student books on playing the: Flute, Bb Clarinet, Alto Clarinet, Bass Clarinet, Oboe, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Cornet/Trumpet, French Horn, Trombone, Baritone (Euphonium), Tuba (Bass), Percussion (Snare Drum, Bass Drum, Timpani, Cymbals), Mallet Percussion.	***Practical Hints*** Ployhar, James D. Melville, New York: Belwin-Mills Publishing Corp., 1983. – Individual student books on playing the: Flute, Bb Clarinet, Alto Clarinet, Bass Clarinet, Oboe, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Cornet/Trumpet, French Horn, Trombone, Baritone (Euphonium), Tuba (Bass), Percussion (Snare Drum, Bass Drum, Timpani, Cymbals), Mallet Percussion.

RECOMMENDED LEARNING RESOURCES (cont'd)

Level I	Level II	Level III
		I Recommend, A Complete Warm-up Technique Book Designed to Improve Fundamental Musicianship Ployhar, James D. et al. Melville, New York: Belwin-Mills Publishing Corp., 1972. – Conductor – Individual Student Books for: C Flute, Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, Oboe, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Horn in F, Bb Cornet (Trumpet), Trombone, Baritone (B. C.), Baritone (T. C.), Bass (Tuba), Drums.

SUPPLEMENTARY LEARNING RESOURCES

AVAILABILITY

Supplementary learning resources are NOT stocked by the Learning Resources Distributing Centre. Please check with your favourite music store for these titles. If unobtainable from music stores, supplementary learning resources may be ordered on a special order basis from the Learning Resources Distributing Centre.

SUPPLEMENTARY STUDENT RESOURCES

Maestroscope Music Theory Series:
Albuquerque, New Mexico: Maestro Music Inc., 1983, 1984, 1985.
Note: Also for Choral and General Music Programs.

Music Theory Level I

This program is a series of computer assisted lessons designed to teach the fundamentals of music theory to beginning music students. The lessons cover note names, note values, time signatures, musical terms, and rhythms.

Music Theory Level II

This program is designed to teach students the fundamentals of music theory and continues the concepts introduced in ***Music Theory Level I***. The range of topics includes reviewing sharps and flats, identification of intervals, interval ear training, major scales, major key signatures, major and minor seconds and thirds, major and minor triads, and transposition. The main weaknesses include: the lack of a management system; the lack of sufficient variety, quantitative information and assistance in the feedback; and the lack of student support materials.

Music Theory Level III

This program is designed to teach students the fundamentals of music theory and continues the concepts introduced in ***Music Theory Levels I and II***. The range of topics includes: reviewing intervals; chromatic, augmented, and diminished intervals; inversions of triads; scale degrees; minor key signatures; syncopation; double sharps and flats; and melodic, harmonic, and natural minor scales.

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

The Music Class Series:
Owatonna, Minnesota: Wenger Corporation, 1985.

The Music Class Series: Note Reading
Note Reading & Staff Note Reading
Keyboard Note Reading
Note: Also for Choral and General Music Programs.

This series is designed to teach students to read notes on any clef in any position and in any piece of music. The lessons include note reading, staff note reading, keyboard note reading, chromatic keyboard note reading, and speed reading. The range of content provides an introduction to basic note reading skills and allows the student unlimited practice in identifying individual notes. The range of content is limited to coverage of individual notes and does not include practice in triads, chords, etc.

The Music Class Series: Rhythm
Rhythm I with Mr. Metro Gnome
Rhythm II with Mr. Metro Gnome
Rhythm III with Mr. Metro Gnome
Rhythm IV with Mr. Metro Gnome
Note: Also for Choral and General Music Programs.

This series is designed to help students learn and experiment with basic rhythms and to create rhythmic patterns. The content covers principles of rhythm involving quarter, half, whole, eighth, dotted, and sixteenth notes. The range of content in this program provides an introduction to basic rhythms and allows the student to experiment with rhythmic patterns.

SUPPLEMENTARY TEACHER RESOURCES

The ASBDA Curriculum Guide, A Reference for School Band Directors
The American School Band Directors' Association. Pittsburgh, Pa.: Volkwein Bros. Inc., 1973.

Complete Guide to the Maintenance and Repair of Band Instruments
Mueller, Kenneth A. West Nyack, New York: Parker Publishing Company, Inc., 1982.

The Conductor's Score
Green, Elizabeth A. H., and Nicolai Malko. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1985.
Note: Formerly published as *The Conductor and His Score*.

Foundations of Music Education
Abeles, Harold F., Hoffer, Charles R., and Robert H. Klotman. New York: Schirmer Books, 1984.
Note: Also for Choral Music Program.

Guide to Teaching Brass, Third Edition
Hunt, Norman J. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1984.

Guide to Teaching Percussion, Fourth Edition
Holloway, Ronald A., Bartlett, Harry R., and John J. Papastefan. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1984.

Guide to Teaching Woodwinds, Fourth Edition
Westphal, Frederick W. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1985.

Instrumental Music Pedagogy: Teaching Techniques for School Band and Orchestra Directors
Kohut, Daniel L. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1973.

The Modern Conductor, Fourth Edition
Green, Elizabeth A. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1987.
Note: Also for Choral Music Program.

Musical Performance: Learning Theory and Pedagogy
Kohut, Daniel L. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1985.

SUPPLEMENTARY TEACHER RESOURCES (cont'd)

Reaching the Special Learner Through Music
Nocera, Sona D. Morristown, New Jersey: Silver Burdett Company, 1979.
Note: Also for Choral and General Music Programs.

Time and the Winds: A Short History of the Use of Wind Instruments in the Orchestra, Band and the Wind Ensemble
Fennell, Frederick. Kenosha, Wisconsin: Leblanc Publications, Inc., 1954.

SUPPLEMENTARY LITERATURE

The literature charts on the following pages contain approved literature selections of original concert music, transcriptions, folk music, and marches for Levels I, II and III.

Note: Please refer to p. 42 for selection guidelines.

SUPPLEMENTARY LITERATURE – LEVEL I

ORIGINAL CONCERT MUSIC

Title	Composer/Arranger	Publisher	Copyright Date
Queenwood Overture	McGinty	Hal Leonard Publishing Corporation	1984
Suite for Young People 1. The Day Begins 2. Hour of Learning 3. Games 4. The Day Ends	Ward	Belwin-Mills Publishing Corp.	1968
Cathedral Chimes	Nestico	Kendor Music, Inc.	1964
Starship One	Chattaway	William Allen Music, Inc.	1979
Modal Overture	O'Reilly	Alfred Publishing Co. Inc.	1976

TRANSCRIPTIONS

Title	Composer/Arranger	Publisher	Copyright Date
Onward, Ye Peoples!	Sibelius/Goldman	Galaxy Music Corporation	1940
Little Baroque Suite 1. Rondo – Susato 2. Saraband – Lawes 3. March – Couperin	Arr. Gordon	Carl Fischer, Inc.	1959
Royal Fireworks Music (Excerpts)	Handel/Ostling	Belwin-Mills Publishing Corp.	1971
Six Episodes for Band 1. Marching 4. Polka 2. A Little Tune 5. A Game 3. Dance 6. Running Along	Kabalevsky/Siekmann & Oliver	MCA Music	1967
Classical Legend (from "Songs for Young People" Opus 54-#5)	Tschaikowsky/Schaeffer	C.L. Barnhouse Company	1986

SUPPLEMENTARY LITERATURE – LEVEL I

FOLK MUSIC

Title	Composer/Arranger	Publisher	Copyright Date
Nana Kru, African Folk Song	Arr. Greene	Pro Art Publications, Inc.	1974
Australian Rhapsody	Osterling	Belwin-Mills Publishing Corp.	1977
Two Canadian Folk Songs	Arr. McGinty	Queenwood Publications	1987
English Hunting Song	Arr. Kinyon	Alfred Music Co., Inc.	1969
Hava Nagila, Israeli Folk Dance	Arr. Kinyon	Alfred Music Co., Inc.	1969
Three Canadian Folk Songs 1. I'se the B'y That Builds the Boats 2. D'où Viens-tu, Bergère? 3. The Huron Carol	Arr. Roe	Waterloo Music Company Limited	1983

MARCHES

Title	Composer/Arranger	Publisher	Copyright Date
March (Opus 5 No. 10)	Prokofieff/Henderson	Pro Art Publications, Inc.	1974
Royal March	Kinyon	Alfred Publishing Co. Inc.	1968
Marching Grenadiers	Arr. Tyler	Alfred Publishing Co. Inc.	1975
Colonial March	Kinyon	Alfred Publishing Co. Inc.	1981
Advance Guard	Nowak	William Allen Music, Inc.	1983

SUPPLEMENTARY LITERATURE – LEVEL II

ORIGINAL CONCERT MUSIC

Title	Composer/Arranger	Publisher	Copyright Date
Allegro, Adagio, and Alleluia	Akers	Carl Fischer, Inc.	1958
Canto	McBeth	Southern Music Company	1978
Brookpark, Overture for Band	Swearingen	C.L. Barnhouse Company	1983
Invention No. I for Symphonic Band	Blahnik	E.C. Kerby Ltd.	1973
Balladair	Erickson	Bourne Co.	1958

TRANSCRIPTIONS

Title	Composer/Arranger	Publisher	Copyright Date
Still Wie Die Nacht	Bohm/Spinney	Byron-Douglas Publications	1965
Valses Nobles	Schubert/Gordon	Marks Music Corporation	1965
"Air" from The Peasant Cantata	Bach/Gordon	Kendor Music Inc.	1959
Suite in Minor Mode 1. Dance 2. A Little Song 3. The Horseman	Kabalevsky/Siekmann & Oliver	MCA Music	1968
Fanfare Ode & Festival for Concert Band	Margolis	Manhattan Beach Music	1982

SUPPLEMENTARY LITERATURE – LEVEL II

FOLK MUSIC

Title	Composer/Arranger	Publisher	Copyright Date
Simple Gifts (Shaker Folk Melody)	Arr. Tyler	Alfred Publishing Co. Inc.	1976
Suite from Bohemia	Nelhybel	E.C. Kerby Ltd.	1972
The Water is Wide	Arr. Ployhar	Byron-Douglas Publications	1969
Linden Lea	Williams/Stout	Boosey & Hawkes, Inc.	1984
The Flower Drum, Chinese Folk Tune	Arr. Erickson	Belwin-Mills Publishing Corp.	1986

MARCHES

Title	Composer/Arranger	Publisher	Copyright Date
Celebration Concert March	Feldstein	Alfred Publishing Co. Inc.	1980
Omaha Beach: Concert March	Edmondson	Queenwood Publications	1987
March of the Irish Guard	Arr. Ployhar	Carl Fischer, Inc.	1970
Marche Futura	Forsblad	C.L. Barnhouse Company	1975
Gettysburg: Concert March	Osterling	Jenson Publications, Inc.	1978

SUPPLEMENTARY LITERATURE – LEVEL III

ORIGINAL CONCERT MUSIC

Title	Composer/Arranger	Publisher	Copyright Date
Chant and Jubilo for Symphonic Band	McBeth	Southern Music Company	1963
Variation Overture	Williams	Ludwig Music Publishing Co.	1962
Overture for Winds	Carter	Bourne Company	1959
Invicta: Overture for Band	Swearingen	C.L. Barnhouse Company	1981
Premiere Passacaglia: For Young Moderns	Spears	M.M. Cole Publishing Co.	1976

TRANSCRIPTIONS

Title	Composer/Arranger	Publisher	Copyright Date
Glorious Things of Thee Are Spoken (Austrian Hymn)	Haydn/Ployhar	Schmitt Music Center Inc.	1972
Blessed Are They	Brahms/Buehlman	Ludwig Music Publishing Co.	1970
Komm, Süsser Tod (Come, Sweet Death)	Bach/Leidzén	Carl Fischer, Inc.	1936
Nimrod	Elgar/Reed	Belwin-Mills Publishing Corp.	1965
Air and March	Purcell/Gordon	Bourne Company	1955

SUPPLEMENTARY LITERATURE – LEVEL III

FOLK MUSIC

Title	Composer/Arranger	Publisher	Copyright Date
Mexican Folk Fantasy	Erickson	Belwin-Mills Publishing Corp.	1970
A Welsh Rhapsody	Grundman	Boosey & Hawkes, Inc.	1968
Norwegian Folk Song Suite	Erickson	Bourne Company	1953
Greensleeves (Traditional)	Arr. Reed	Chas. H. Hansen Music Corp.	1961
Slavonic Folk Suite 1. Children's Carol 2. Cathedral Chorus	Reed	Chas. H. Hansen Music Corp.	1953

MARCHES

Title	Composer/Arranger	Publisher	Copyright Date
The Gallant Men	Cacavas	Hal Leonard Publishing Corporation	1965
Bandology: Concert March	Osterling	Carl Fischer, Inc.	1963
Pentland Hills (Concert March)	Arr. Howe	Southern Music Company	1965
Canadian Shield March	Feldstein & O'Reilly	Alfred Publishing Co. Inc.	1981
Hosts of Freedom: March	King/Paynter	C.L. Barnhouse Company	1984

SUGGESTED INSTRUMENTATION

Musically acceptable minimums and maximums are shown for band programs of three general sizes. The headings **small, medium,** and **large** refer to the size of the band program rather than to total school enrolment figures. Instrumentations suggested are based on the requirements of available concert band literature. Instrumentation may be altered somewhat depending upon the age level of the band (beginning through advanced) and the teaching philosophy of the staff; for example, when to start the tuba players/baritone saxophonists/double reeds, etc. A balanced instrumentation should always be of primary concern.

Table 1: Suggested Instrumentation for Concert Bands

INSTRUMENT	SMALL PROGRAM Min. – Max.	MEDIUM PROGRAM Min. – Max.	LARGE PROGRAM Min. – Max.
Piccolo	0 – 1	1 – 1	1 – 2
Flute	3 – 4	5 – 6	8 – 10
E♭ Soprano Clarinet	0 – 1	1 – 1	2 – 2
B♭ Soprano Clarinet	9 – 12	12 – 14	16 – 20
E♭ Alto Clarinet	1 – 1	1 – 2	3 – 4
B♭ Bass Clarinet	1 – 2	3 – 4	4 – 6
Contra Clarinet	0 – 1	1 – 2	2 – 3
Oboe	0 – 1	1 – 2	2 – 3
English Horn[1*]	0 – 0	0 – 1	1 – 1
Bassoon	0 – 1	2 – 2	3 – 4
E♭ Alto Saxophone	2 – 2	3 – 4	4 – 4
B♭ Tenor Saxophone	1 – 1	1 – 2	2 – 3
E♭ Baritone Saxophone	1 – 1	1 – 2	2 – 2
B♭ Cornet/Trumpet	4 – 6	8 – 9	10 – 12
French Horn[2**]	3 – 4	4 – 6	8 – 8
Tenor Trombone	2 – 4	5 – 5	6 – 6
Bass Trombone	1 – 1	1 – 2	2 – 3
Baritone Horn	2 – 2	3 – 4	4 – 6
Tuba	2 – 3	4 – 5	6 – 8
String Bass	0 – 0	0 – 1	1 – 2
Percussion	4 – 4	5 – 5	6 – 6
	36 to 52	62 to 80	93 to 115

1* An Oboe player normally "doubles" on English Horn.
2** French Horns should be double models in F and B♭.

Table 2: Instruments Normally Provided By the School

INSTRUMENT	SMALL PROGRAM Min.	– Max.	MEDIUM PROGRAM Min.	– Max.	LARGE PROGRAM Min.	– Max.
C Piccolo	0	1	1	1	1	2
E♭ Soprano Clarinet		0	0	0	12	2
E♭ Alto Clarinet	1	1	2	2	3	4
B♭ Bass Clarinet	1	2	3	4	4	6
E♭ or B♭ Contra Clarinets	0	1	1	2	2	3
Oboe	0	1	1	2	2	3
English Horn	0	0	0	1	1	1
Bassoon	0	1	2	2	3	4
B♭ Tenor Saxophone	1	1	1	2	2	3
E♭ Baritone Saxophone	1	1	1	2	2	2
French Horn (F – B♭)	3	4	4	6	8	8
Bass Trombone	1	1	1	2	2	3
Baritone (4-valve Euphonium)	2	3	3	4	4	6
Tuba	2	3	4	5	6	8
String Bass	0	0	0	1	1	2
Electric Bass and Amplifier	0	0	0	1	1	1
Snare Drum (Concert)	1	1	2	2	3	3
Snare Drum (Field)	1	2	2	3	4	4
Bass Drum (Concert)	1	1	1	1	1	1
Timpani	2	4	3	4	4	4
Cymbals (in pairs)	1	1	1	2	2	3
Orchestra Bells	0	1	1	1	1	1
Chimes	0	0	0	1	1	1
Marimba	0	0	0	1	1	1
Xylophone	0	0	0	1	1	1

Traps as specified for literature being performed.

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CHAPTER FOUR

The Strings Program

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OVERVIEW OF THE STRINGS PROGRAM

The components of this curriculum consist of aural-spatial skills, technical skills, theoretical skills, history of string development, and interpretive skills (musicianship). These components are divided into six levels.

It is hoped that by the end of Level III, the students will have the necessary aural skills that will enable them to play with good tone and intonation and a technique that will give them sufficient versatility to interpret and apply the various bowing styles and scale patterns to the literature. It is also hoped that by the end of Level III, the students will have a good basic understanding of the higher positions as well as a working knowledge of vibrato.

By the end of Level VI, all of the above mentioned skills should be at a much higher level of proficiency and understanding. It is also expected that the students will be able to perform more advanced techniques in Levels IV through VI.

The levels approach facilitates multiple entry points as early as Grade 4. Common jurisdictional practice is to have entry points at Grades 4 and 7. Minimum expectation is that at least one level be completed per grade. It is expected that teachers will adapt the program to suit their particular circumstances.

AURAL AND SPATIAL SKILLS

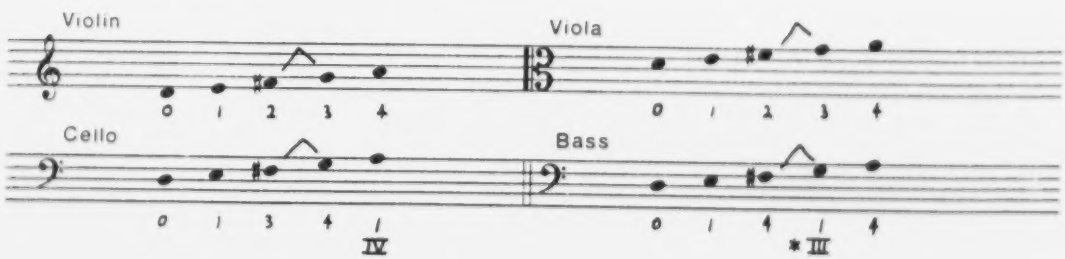
The sequencing of position work is left to the discretion of the individual teacher, providing students attain a working knowledge of the first five positions by the end of Level VI.

Fingerings indicated are suggestions only.

<u>Level I</u>

The student will:

- play in tune and read Finger Pattern A on all strings:



- develop a good sense of pitch while playing basic melodies using the major pattern.
- develop a good concept of tone using full length of bow.
- recognize the tone-semitone relationships in the key of D major.
- play scales and arpeggios related to finger patterns studied.

* Roman numerals indicate left-hand position throughout.

Level II

The student will:

- play in tune and read Finger Pattern B on all strings:

- play in tune in the keys of C, G, and D and with recognition of tone-semitone relationships.
- play in tune and read Finger Pattern C on all strings:

- continue to work on good tone and intonation, using long, slow bows.

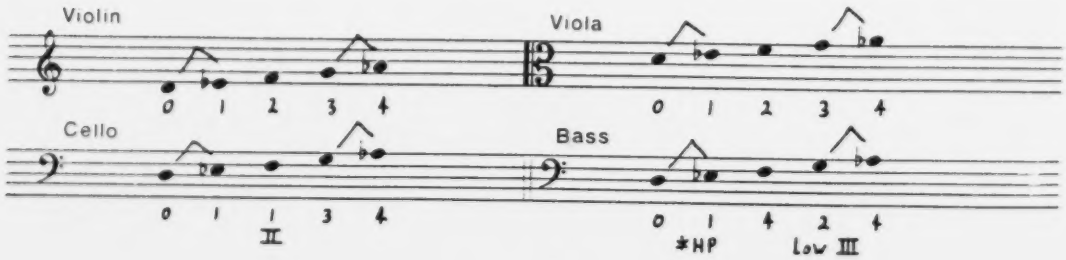
*x Indicates finger extension.

Level III

The student will:

- play in tune and read Finger Pattern D on all strings:

- play in tune and read Finger Pattern E on all strings:



- play in tune the major scales and arpeggios of C, G, D, A, F, B♭, and E♭, in two octaves.
- recognize and perform a one-octave chromatic scale starting on C, G, D, F, B♭.

* Indicates half position throughout.

Level IV

The student will:

- hear and understand the difference between a diatonic and a chromatic scale.
- understand how sharps, flats and naturals are used as accidentals and how they affect the tonality and melodic phrase.
- realize the importance of listening when timing a shift to the higher positions.
- play, with accurate pitch, two-octave major scales up to four sharps and four flats and begin playing their relative minors.
- have a concept of tone production and vibrato in slow lyrical passages.

Level V

The student will:

- recognize tone-semitone relationships in major, natural minor, harmonic minor and melodic minor scales.
- recognize and be able to perform intervals of major and minor thirds, perfect fourths and fifths, sixths and octaves.
- play, with good intonation, the relative harmonic and melodic scales and arpeggios of C, G, D, A, E, F, B^{b}, E^{b}, and A^{b} (two octaves).
- understand how to create variety and colour in a phrase by using different protamento slides when shifting.

Level VI

The student will:

- begin playing in three octaves the major scales and arpeggios of C, G, A, E, F, B^b, E^b, and A^b.
- play in tune the chromatic scales of C, G, D, A, F, B^b, E^b, and A^b, (two octaves).
- discriminate between major triads, minor triads, and dominant seventh chords.
- have an understanding of fingering and position choices in order to enhance the melodic line.
- have a working knowledge of the first five positions.

TECHNICAL SKILLS

FUNDAMENTALS

Levels I, II, and III

The student will:

- understand proper care and maintenance of the instrument and bow.
- demonstrate proper holding of the instrument and bow.
- demonstrate correct bowing procedure using the open string cycle through:
  a) proper change of elevation of the elbow and arm while changing strings.
  b) bowing midway between fingerboard and bridge for maximum resonance.
  c) playing at the frog, slant bow slightly toward fingerboard for violin and viola; toward bridge for cello and bass.
  d) drawing a straight bow from frog to tip.
  e) understanding that good tone is dependent on right proportion of bow speed and arm weight.
  f) understanding bow distribution in relation to long and short notes.
- demonstrate proper left-hand placement.
- understand the difference between an up-bow and down-bow.
- be able to identify and perform the terms arco and pizzicato.

Levels IV, V, and VI

The student will:

- tune own instruments.
- change own strings.
- recognize and interpret different bowing styles relating to tempo and rhythm.
- become increasingly sensitive to the demands of the music in terms of dynamics, tempo changes, and balance.
- have a good aural concept of tone and intonation.
- be responsive to the conductor.
- develop efficient practise habits.
- begin to make own choice of fingerings.

LEFT-HAND SKILLS (RANGE)

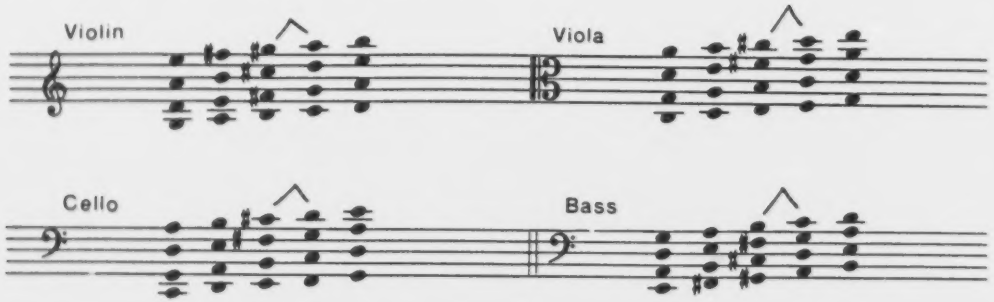
It is expected that teachers will introduce position work in an orderly progression throughout the first three levels.

Level I

The student will:

- play the following pitches on all strings using Finger Pattern A:

  Finger Pattern A

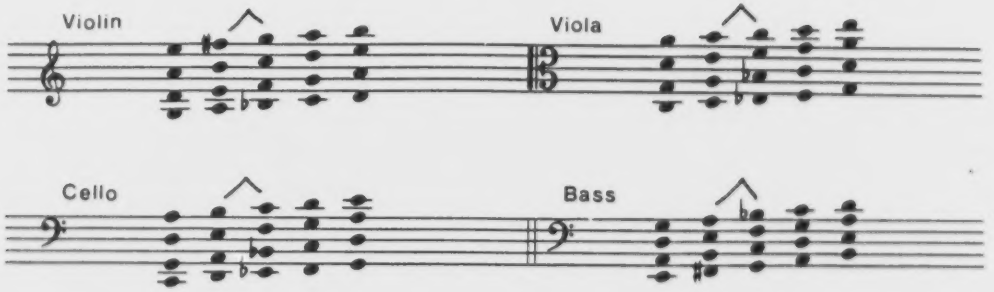


Level II

The student will:

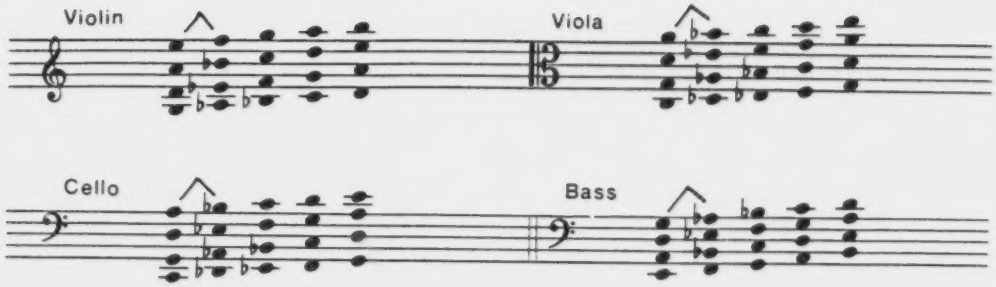
- play the following pitches on all strings using Finger Patterns B and C:

  Finger Pattern B



Level II (cont'd)

Finger Pattern C

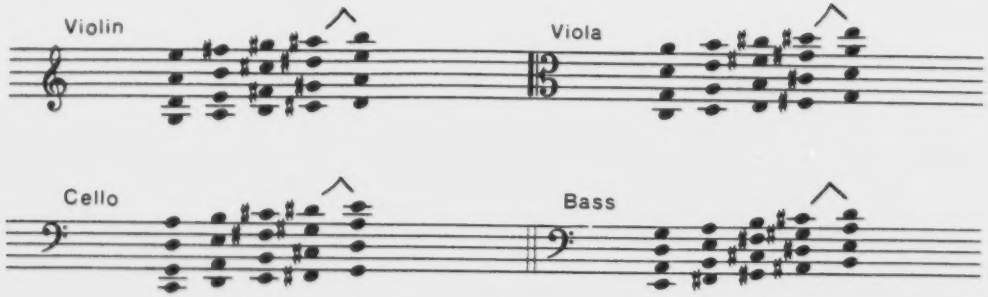


Level III

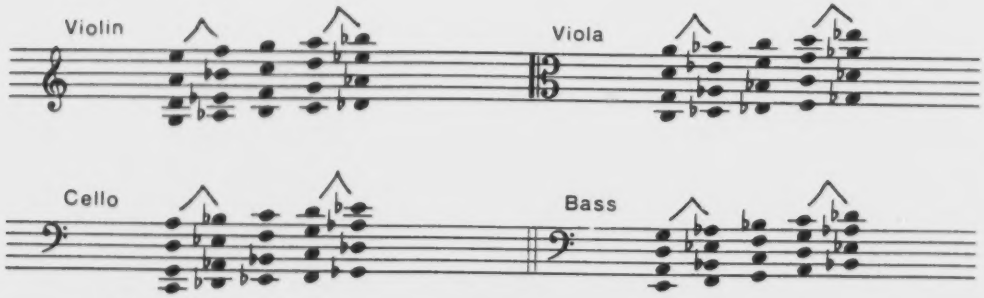
The student will:

- play the following pitches on all strings using Finger Patterns D and E:

Finger Pattern D

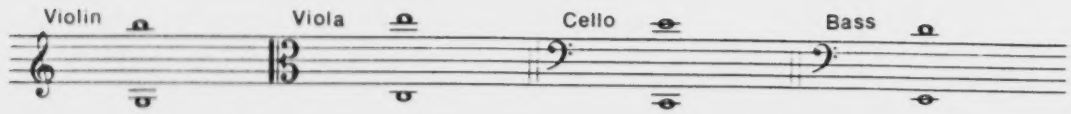


Finger Pattern E

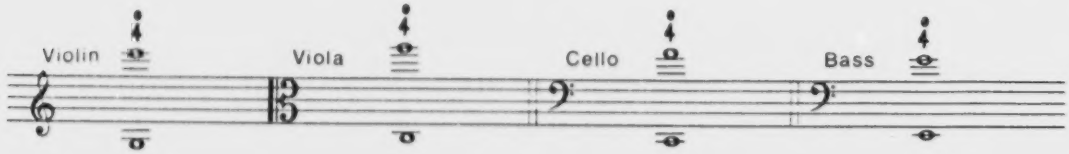


Level III (cont'd)

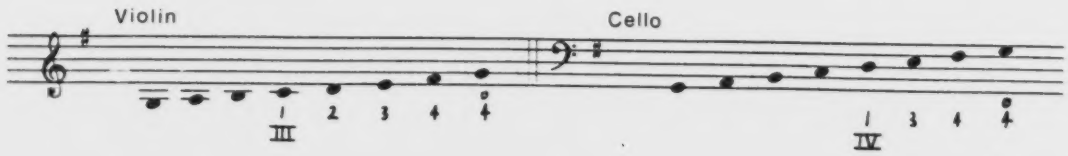
- read and perform all notes within this range:



- extend range using harmonics:



- play with good intonation a one-octave major scale on each string up to the 1st harmonic:



Level IV

The student will:

- have a basic knowledge of how to play natural harmonics in both the upper and lower half of strings.
- practise velocity exercises using different rhythms for fast finger dexterity:

- practise trill preparation exercises using a measured rhythm:

Level V

The student will:

- understand the function and be able to play artificial harmonics of the 4th and 5th.
- practise velocity exercises using different positions.
- practise trills with faster velocity (unmeasured rhythm).
- change positions with good accuracy and sound, using adjacent finger shifts.
- understand the function of ornamentation and be able to interpret mordents, turns, and appoggiatures.

Level VI

The student will:

- have a working knowledge of the first five positions.
- understand how to play double stops including 3rds, 6ths and octaves.
- play three- and four-note chords.
- play a one-octave fingered scale on each string, using one finger only.

RIGHT-HAND SKILLS (BOWING)

Level I

The student will:

- recognize and perform the following bowings using the open string cycle:

Détaché: bow strokes per string.

Martelé: bow strokes per string.

Spiccato: bounces per string.

Staccato: bounces per string.

- apply the above bowings to Finger Pattern A.
- understand and play two-, three- or four-note slurs, using a variant of the open string cycle:

- understand and play tied notes.

Level II

The student will:

- continue to work in the four basic bowings with further application to Finger Patterns B and C.
- work on producing better tone quality and clearer articulation.
- apply slurs to the finger patterns and coordinate left-hand and bow:

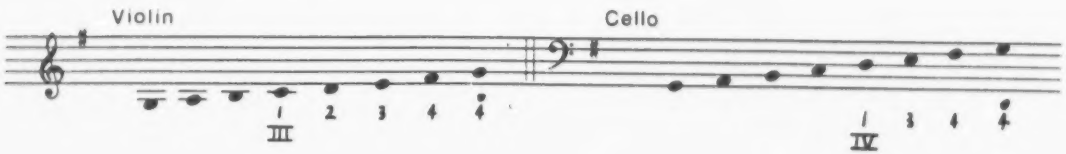
- play open and first finger double stops:
- begin broken thirds, slurring two notes:

Level III

The student will:

- complete the last two patterns using bowing variants.
- strive for increased tempo and control of staccato bowing.
- strive for flexible left-hand and faster 16th note slurs.
- develop further control of right- and left-hand by increasing speed and number of notes in a slur:

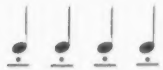
- play the following on each string using two- and four-note slurs:



Level IV

The student will:

- understand and perform the following bowings:
  - the Detaché Bowing (UH, LH, MB, WB)
    - detaché lancé



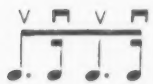
    - portato or louré

    - grand detaché

    - hand and finger stroke

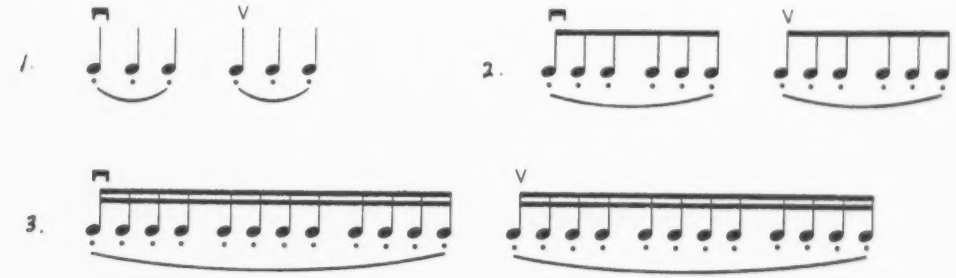
  - the Martelé Bowing (UH, LH, M)
    - grande Martelé (WB)

    - pique (at the tip)

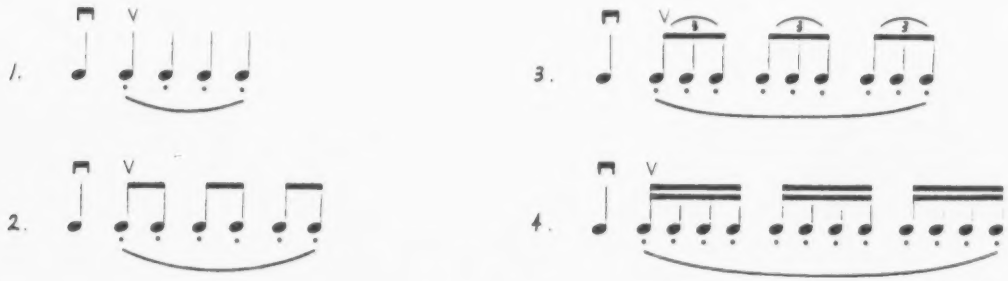


Level IV (cont'd)

- understand and perform the following bowings:
  - the Spiccato Bowing: work for increased clarity and speed near middle of bow
    - flying spiccato



  - the Staccato Bowing: for speed and clarity work in the following manner



  - Pizzicato: both right- and left-hand

Level V

The student will:

- understand and perform the following bowings:
  - the Collé Bowing

  - the Ricochet Bowing

  - the Sautillé Bowing

  - the Sul Ponticello Bowing
  - the Sul Tastiera Bowing
  - the Col Legno Stroke
  - the Tremolo Stroke

Level VI

All the previous bowings need to be practised on a continuous basis from year to year if improvement is to be made. The bowings listed for Level IV should be practised often since they are the most widely used bowings in string repertoire. The bowings in Level V are used more for colouristic effects and should be interspersed with the main bowings.

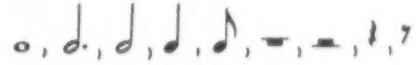
THEORETICAL SKILLS

RHYTHM

Level I

The student will:

- recognize note values and rests of:



- perform the following rhythms on the scale of D and G:

a)

b)

c)

d)

- recognize meter signatures of: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C

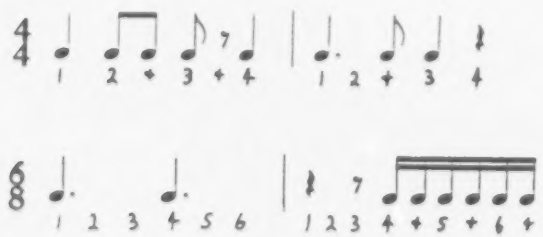
Level II

The student will:

- recognize note values and rests of:

- recognize meter signatures of: $\frac{3}{8}$ $\frac{6}{8}$

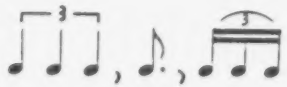
- understand the division of the beat in the following notes:



Level III

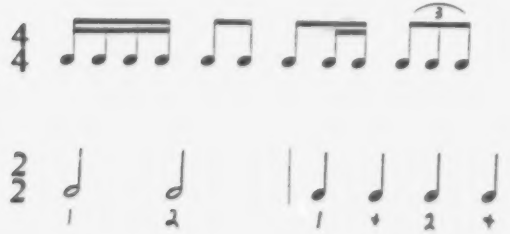
The student will:

- recognize note values and rests of:



- recognize meter signatures of: $\frac{9}{8}$ $\frac{12}{8}$ $\frac{5}{8}$ alla breve $\frac{2}{2}$ ¢

- understand the division of the beat in the following notes:



In Levels IV, V, VI, rhythm components have been integrated into right- and left-hand skills and theory components.

THEORY COMPONENTS

Level I

The student will understand:

- staff, clef, sharp, flat, accidentals, natural, ledger lines, bar line, measure, lines and spaces, notation, slur, tie, fermata, D.C., D.S., Fine, 1st and 2nd endings, coda, divisi.
- tempo and style markings: allegro, adagio, andante, accelerando, ritardando.
- dynamic markings: piano, forte, crescendo, decrescendo.
- terminology: arco, pizzicato, staccato, legato, spiccato, portato.
- parts of the instruments.

Level II

The student will understand:

- whole and half steps, major scales, enharmonic tones, chromatic tones.
- tempo and style markings: a tempo, marcia, largo, presto, marcato, maestoso, con moto, andantino, allegretto, moderato, vivace.
- dynamic markings: fortissimo, pianissimo, mezzo piano, mezzo forte, sforzando.
- terminology: sordino, senza, detaché, martelé, louré, vibrato, tutti.

Level III

The student will understand:

- chromatic scales, arpeggios, minor scales, syncopation, harmonics, tremelo, double stops, third position.
- tempo and style markings: agitato, animato, cantabile, tenuto, dolce, tranquillo, sostenuto, pesante, grandioso, con brio, rubato, stringendo, l'istesso tempo, piu mosso, meno mosso, ad libitum.
- dynamic markings: sfz, fp.
- terminology: col legno, double stops, ponticello, trill, harmonics.

Level IV

The student will understand:

- key signatures: all flat and sharp keys.
- the circle of keys (fifths).
- how to count 16th notes and rests.
- how to subdivide the beat.
- alla breve time.
- intervals and their numerical names.
- tetrachords.
- syncopation.
- simple and compound time.

Level V

The student will understand:

- the difference between chromatic and enharmonic tones.
- and write out all major and minor scales.
- transposition from one key to another.
- accidentals in transposition.
- and qualify intervals by their names – major, minor, perfect, augmented and diminished.
- complex time signatures:

2	3	5	7	5	7	9	9
2	2	4	4	8	8	4	16

- triads (major, minor).
- dominant seventh chords.

Level VI

The student will understand:

- instrumental music forms:
  - binary and ternary
  - minuet and trio
  - rondo
  - theme and variations
  - sonata form.

Level VI (cont'd)

- contrapuntal forms:
  - canon
  - round
  - fugue.

- orchestra forms:
  - suite
  - overture
  - concerto
  - symphony
  - program music
  - concerto grosso.

MELODY, HARMONY, FORM

(common to all levels)

Melody

The student will understand that:

- melody is a sequence of sounds moving up or down by steps or leaps.
- an interval is the space between two sounds.
- intervals give shape or contour to a melody.
- melodies are related to key signatures.
- melody is the horizontal dimension of music.
- a melody is changed when its rhythm is changed.
- the structure of some melodies is harmonic.
- when a melody is performed in two or more parts, starting at different points, it is a canon or round.

Harmony

The student will understand that:

- two or more sounds can occur simultaneously and are called double stops, triple stops or chords.
- harmony is the vertical dimension of music.
- harmony and melody are closely related.
- harmony usually accompanies melody.
- when several individual melodies are played simultaneously, it is called polyphonic music.

Form

The student will understand that:

- melodies form phrases.
- a phrase is a musical thought.
- phrases organize music.
- a cadence is the ending point of a phrase.
- sections may be identified by letters AB, ABA, ABACA.
- repetition and contrast give unity and variety to form in music.
- contrasts in music are made by changes in rhythm, melody, harmony, form and expression.

HISTORY OF STRING DEVELOPMENT

Levels I, II and III

Baroque

The student will demonstrate an understanding of:

- performance practise in the Baroque Period.
- selected Baroque composers and their music.

Classical

The student will demonstrate an understanding of:

- performance practise in the Classical Period.
- selected Classical composers and their music.

Romantic and Twentieth Century

The student will demonstrate an understanding of:

- the Romantic and Twentieth Century Periods of music.
- selected Romantic and Twentieth Century composers and their music.

Levels IV, V and VI

Baroque

The student will demonstrate an understanding:

- of how music evolved from the Gregorian Chant.
- of why church modes were abandoned in favour of major-minor tonality.
- of the Baroque Period and its performance practises such as:
  - much chromaticism and rhythmic figurations, terraced dynamics, use of basso continuo, and melodic embellishments.
- that secular music overshadowed sacred music for the first time in history.
- that instrumental music was no longer just an accompaniment for singers but an equally important independent idiom.
- of the great improvements in string instruments by the master builders of the Cremonese school.
- of and ability to identify Corelli, Vivaldi, Bach, and Handel as Baroque composers.
- of the development of string technique by Corelli and how it was elaborated by Vivaldi, Bach and Handel.

Classical

The student will demonstrate an understanding:

- of the Classical Period and its performance practises such as:
  - simple folk-like rhythms
  - some use of syncopation
  - use of motives to develop theme, and
  - use of Alberti bass accompaniment.

Classical (cont'd)

- of and ability to identify Mozart, Haydn and Beethoven as Classical composers.
- that music of this era was characterized by balance and symmetry of form.
- of the development of sonata form, rondo, theme and variations, minuet/scherzo and trio.
- that the trend was more to homophonic music than polyphonic.
- that the use of crescendi and decrescendi began to replace terraced dynamics.
- that the concerto grosso had evolved into the solo concerto complete with cadenzas.
- that the symphony orchestra was developed into a standardized form by Haydn and Mozart:
  - usually consisting of 25 to 35 players
  - with strings, flute, two oboes, two bassoons, two horns; trumpet and timpani added occasionally.

Romantic and Twentieth Century

The student will demonstrate an understanding:

- of the Romantic Period and its performance practises:
  - extensive use of cross-rhythms and syncopation
  - emotional intensity
  - sensitive lyricism
  - increased chromaticism
  - more frequent modulation
  - the decreased use of counterpoint
  - the diminishing importance of key centre
  - a wider range of dynamics.

Romantic and Twentieth Century (cont'd)

- of what program music is.
- of the diminishing importance of classical symmetry and form.
- of the importance of virtuosity (Liszt, Paganini).
- of and ability to identify the major composers of the Romantic Period (Brahms, Schubert, Mendelssohn, Berlioz, Tchaikovsky).
- that the development of better fingering systems for wind instruments contributed to the growth of the full scale symphony orchestra as we know it today.
- of the meaning of the terms impressionism, neo-classicism, neo-romanticism, surrealism, and have an ability to identify the composers associated with these new musical styles.
- of the Twentieth Century Period and its performance practises:
  - complex rhythms and meter changes
  - the increase in the importance of rhythm
  - the decrease in the importance of melody
  - the increased breakdown of tonality, and
  - dissonant harmony.

INTERPRETIVE SKILLS

As students mature technically, they should also mature musically.

The student will:

- recognize that musical phrases can be used in various ways to form more complex musical statements.
- interpret a phrase with regard to musical sensitivity and style:
  - development of intensity, through tension and release
  - flexibility of tempo, through such techniques as rallentando, rubato, accelerando
  - dynamic contrast between repeated phrases.
- become aware of balance, blend and texture within the ensemble.
- interpret the mood and the style of repertoire from various historical periods and genres.

AUTHORIZED LEARNING RESOURCES – STRINGS

DEFINITIONS

Learning resources fall into three categories: basic, recommended and supplementary. In terms of provincial policy, learning resources are those print, nonprint and electronic software materials used by teachers or students to facilitate teaching and learning.

Basic learning resources are those learning resources approved by Alberta Education as the most appropriate for meeting the majority of goals and objectives of courses, or substantial components of courses outlined in the provincial programs of studies.

AND

Those productivity software programs (e.g., word processors, spread sheets, data bases, integrated programs) approved by Alberta Education that can be used to achieve important objectives across two or more grade levels, subject areas, or programs.

Recommended learning resources are those learning resources approved by Alberta Education because they complement basic learning resources by making an important contribution to the attainment of one or more of the major goals of courses outlined in the provincial programs of studies.

Supplementary learning resources are those learning resources approved by Alberta Education because they support courses outlined in the provincial programs of studies by enriching or reinforcing the learning experience.

BASIC LEARNING RESOURCES

No learning resources have been authorized as basic for the Strings Program.

RECOMMENDED LEARNING RESOURCES

No learning resources have been authorized as recommended for the Strings Program.

SUPPLEMENTARY LEARNING RESOURCES

AVAILABILITY

The supplementary learning resources listed in the following pages are NOT stocked by the Learning Resources Distributing Centre. Please check with your favourite music store for these titles. If unobtainable from music stores, supplementary learning resources may be ordered on a special order basis from the Learning Resources Distributing Centre.

SUPPLEMENTARY STUDENT RESOURCES

Belwin Course for Strings Series:

Note: All titles in this series are published for the following instruments unless otherwise noted: Violin, Viola, Cello, Bass, Piano Accompaniment, Teacher's Manual.

First Position Etudes for Strings
Applebaum, Samuel. Melville, N.Y.: Belwin-Mills Publishing Corp., 1964.

Orchestral Bowing Etudes
Applebaum, Samuel. Melville, N.Y.: Belwin-Mills Publishing Corp., 1965.

Second and Fourth Position String Builder
Applebaum, Samuel. Melville, N.Y.: Belwin-Mills Publishing Corp., 1963.
Note: The violin part is out-of-print.

Third and Fifth Position String Builder
Applebaum, Samuel. Melville, N.Y.: Belwin-Mills Publishing Corp., 1963–1978.

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

Belwin Course for Strings Series (cont'd):

String Builder, A String Class Method (for Class or Individual Instruction) in Three Books
Applebaum, Samuel. Melville, N.Y.: Belwin-Mills Publishing Corp., 1965.
- Book One
- Book Two
- Book Three

Bornoff's String Education Series:

Note: All titles in this series are published for the following instruments unless otherwise noted: Violin, Viola, Cello, Bass.

Finger Patterns, A Basic Method for Strings
Bornoff, George. Toronto: Gordon V. Thompson Music, 1948, 1960, 1949, 1951.
Note: The Cello book contains a supplement titled "Addenda Patterns for Cello".

Fun for Fiddle Fingers
Bornoff, George. Toronto: Gordon V. Thompson Music, 1948, 1948, 1949, 1951.

Patterns in Position, Book 1
Bornoff, George. Newton Highlands, MA.: Foundation for the Advancement of String Education (FASE) Inc., 1984, 1953, 1962, 1953.

Pure Technique, Book 1
Bornoff, George. Newton Highlands, MA.: Foundation for the Advancement of String Education (FASE) Inc., 1980, 1981, 1982.
Note: There is no published book for Bass.

The Etling String Course Series:

Note: All titles in this series are published for the following instruments unless otherwise noted: Violin, Viola, Cello, Bass, Piano Accompaniment, Teacher's Manual.

String Class Method, Book 1
Etling, Forest R. Long Beach, California: Highland/Etling Publishing, 1971, 1976, 1983.

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

The Etling String Course Series (cont'd):

Intermediate String Techniques
Etling, Forest R. Long Beach, California: Highland/Etling Publishing, 1978, 1983.
Note: Piano Accompaniment is not published for this title.

Solo Time for Strings, Book 2
Etling, Forest R. Long Beach, California: Highland/Etling Publishing, 1968, 1983.

Solo Time for Strings, Book 4
Etling, Forest R. Long Beach, California: Highland/Etling Publishing, 1970.
Note: Teacher's Manual is not published for this title.

Workbook for Strings, Book 1
Etling, Forest R. Long Beach, California: Highland/Etling Publishing, 1981, 1983.
Note: Piano Accompaniment and Teacher's Manual are not published for this title.

Workbook for Strings, Book 2
Etling, Forest R. Long Beach, California: Highland/Etling Publishing, 1964, 1983.
Note: Piano Accompaniment and Teacher's Manual are not published for this title.

Learn to Play a Stringed Instrument Series:

Note: All titles in this series are published for the following instruments unless otherwise noted: Violin, Viola, Cello, Bass, Teacher's Guide & Piano Accompaniment.

Learn to Play a Stringed Instrument Book 1
Matesky, Ralph, and Ardelle Womack. Sherman Oaks, California: Alfred Music Co., Inc., 1970, 1971.
Note: Piano Accompaniment also available.

Learn to Play a Stringed Instrument Book 2
Matesky, Ralph, and Ardelle Womack. Sherman Oaks, California: Alfred Music Co., Inc., 1971, 1972.

Learn to Play a Stringed Instrument Book 3
Matesky, Ralph, and Ardelle Womack. Sherman Oaks, California: Alfred Music Co., Inc., 1972.

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

Maestroscope Music Theory Series:
Albuquerque, New Mexico: Maestro Music Inc., 1983.
Note: Also for General and Instrumental Music Programs.

Music Theory Level I

This program is a series of computer assisted lessons designed to teach the fundamentals of music theory to beginning music students. The lessons cover note names, note values, time signatures, musical terms, and rhythms. The content is appropriate for the novice music student.

Music Theory Level II

This program is designed to teach students the fundamentals of music theory and continues the concepts introduced in ***Music Theory Level I***. The range of topics includes: reviewing sharps and flats, identification of intervals, interval ear training, major scales, major key signatures, major and minor seconds and thirds, major and minor triads, and transposition. The main weaknesses include: the lack of a management system; the lack of sufficient variety, quantitative information and assistance in the feedback; and the lack of student support materials.

Music Theory Level III

This program is designed to teach students the fundamentals of music theory and continues the concepts introduced in ***Music Theory Levels I and II***. The range of topics includes: reviewing intervals; chromatic, augmented, and diminished intervals; inversions of triads; scale degrees; minor key signatures; syncopation; double sharps and flats; and melodic, harmonic, and natural minor scales.

Muller-Rusch String Series:

Note: All titles in this series are published for the following instruments unless otherwise noted: Violin 1, Viola, Cello, String Bass, Conductor Score (including Piano Accompaniment).

Basic Scales and 2-Part Inventions for Strings
Muller, J. Frederick, and Harold W. Rusch. Park Ridge, Illinois: Kjos Music Co., 1969.

SUPPLEMENTARY STUDENT RESOURCES (cont'd)

Muller-Rusch String Series (cont'd):

Etudes and Ensembles
Muller, J. Frederick, and Harold W. Rusch. Park Ridge, Illinois: Kjos Music Co., 1964.
Note: Violin book is published in two parts – Violin I and Violin II.

The Music Class Series:
Owatonna, Minnesota: Wenger Corporation, 1985.

The Music Class Series: Note Reading
Note Reading & Staff Note Reading
Keyboard Note Reading
Note: Also for Choral and General Music Programs.

This series is designed to teach students to read notes on any clef in any position and in any piece of music. The lessons include note reading, staff note reading, keyboard note reading, chromatic keyboard note reading, and speed reading. The range of content provides an introduction to basic note reading skills and allows the student unlimited practice in identifying individual notes. The range of content is limited to coverage of individual notes and does not include practice in triads, chords, etc.

The Music Class Series: Rhythm
Rhythm I with Mr. Metro Gnome
Rhythm II with Mr. Metro Gnome
Rhythm III with Mr. Metro Gnome
Rhythm IV with Mr. Metro Gnome
Note: Also for Choral and General Music Programs.

This series is designed to help students learn and experiment with basic rhythms and to create rhythmic patterns. The content covers principles of rhythm involving quarter, half, whole, eighth, dotted, and sixteenth notes. The range of content in this program provides an introduction to basic rhythms and allows the student to experiment with rhythmic patterns.

27 Etudes for Strings
Knechtel, A. Baird. Toronto: Gordon V. Thompson Music, 1978.
Note: Titles are published for the following instruments: Violin, Viola, Cello, Bass, Piano Accompaniment/Teacher's Manual.

SUPPLEMENTARY TEACHER RESOURCES

Foundations of Music Education
Abeles, Harold F., Hoffer, Charles R., and Robert H. Klotman. New York: Schirmer Books, 1984.
Note: Also for Choral Music Program.

The Modern Conductor, Fourth Edition
Green, Elizabeth A.H. Englewood Cliffs, New Jersey: Prentice-Hall Ltd., 1987.
Note: Also for Choral Music Program.

Reaching the Special Learner Through Music
Nocera, Sona D. Morristown, New Jersey: Silver Burdett Company, 1979.
Note: Also for Choral and General Music Programs.

SUPPLEMENTARY LITERATURE

The music educator is given latitude to select literature for the strings program at levels congruent to the teaching/learning experience. Literature should be chosen so that it enhances the aural, technical, theoretical, interpretive, and historical components of the program. The music selected should reflect the style of the various genres, from Baroque to contemporary and pops. As well, consideration should be given to Canadian content and music from other cultures.

Tolerance, understanding and respect for diversity should be guiding principles in the selection of literature.

GLOSSARY

GLOSSARY

absolute music	abstract music that is not based on a story or picture; pure music without extra-musical references
accelerando	to speed up
accented beat	a stressed pulse, creating strong and weak recurring patterns in meter
accidentals	a sharp, flat or natural that occurs outside the given key signature
adagio	a slow tempo but not as slow as largo
ad libitum	at the performer's liberty
al fine	to the end
agitato	agitated
allargando	gradually slower and broader
alla breve	cut time $\frac{2}{2}$ ¢
allegretto	fast and lively but not as much as allegro; literally, "a little less allegro"
allegro	fast and lively
anacrusis	a pick-up beat (or beats) before the first downbeat
andante	a slow, walking tempo
andantino	a little faster than andante
animato	animated
antecedent	the question phrase in a period

antiphonal	describing two musical groups that perform alternately in call-response
appassionato	passionately
aria	solo song in an opera, oratorio, or cantata that is usually accompanied by an orchestra
arpeggio	a broken chord in which tones are heard successively
assai	a modifying adverb meaning "very"; assai allegro means very quick
asymmetrical meter	a non-symmetrical meter such as five, seven, etc.
a tempo	return to the previous tempo
attacca	go on to the next section without stopping
augmented interval	an interval that is a half step larger than perfect (in the case of unisons, fourths, fifths, and octaves) or a half step larger than major (in the case of seconds, thirds, sixths, and sevenths); C to F♯ is an augmented fourth
bar line	dividing line between measures
bass clef	F clef, which indicates the placement of F below middle C
beam	straight line flags that join notes (eighths or smaller)
beat	single pulse of the basic duration; usually a quarter, half, or eighth note, sometimes a dotted quarter
binary form	two-part form, whether AB or AA_1
brass	instruments made of metal with cup or funnel-shaped mouthpieces, including trumpet, French horn, trombone, and tuba
bravura	spirit, skill
brillante	bright, sparkling
cadence	a resting point in music, usually at the end of a phrase

cadenza	an ornamented passage near the end of a solo
caesura	stop
calypso	music of Trinidad characterized by syncopated rhythm and satirical lyrics
canon	a piece in which each part starts at a different time yet has the same (or similar) melody
cantabile	in a singing style
capo	a device placed across the neck of a guitar to raise the pitch of all strings uniformly
changing meter	meters that change every measure
chord	several pitches played simultaneously as a unit
chromatic	a twelve-toned scale with a half step between adjacent notes; i.e., c, c#, d, d#, e, f, f#, g, g#, a, a#, b, c'
circle of fifths	arrangement of all major/minor keys to show progression of sharp and flat keys
coda	ending of a piece
colla voce	with the voice
common time	$\frac{4}{4}$ C
complete cadence	a resting point that sounds finished; it usually ends on the I chord
compound interval	an interval greater than an octave
con	with
con brio	with vigour and spirit

conducting patterns	
conjunct	stepwise motion
con moto	with movement
consequent	the answer phrase in a period
contour	melodic direction
contralto	the female voice with the lowest tessitura (usually abbreviated as alto)
contrast	change; variety
couplet	two rhyming lines of poetry
crescendo	to become louder gradually
Curwen hand signals	a system in which each syllable of the scale is represented by a specific hand shape
D.C. al Fine	**Da Capo al Fine** — return to the beginning of the music and play to the "finish" or **Fine**
decrescendo	to become softer gradually (also **diminuendo**)
definite pitch	percussion instruments in which distinct pitches are played, especially those keyboard instruments played with mallets
descant	a second melody that is performed above the main melody; higher counter-melody
diminuendo	gradually becoming softer
disjunct	skipwise motion
dolce	sweetly
dominant	the fifth note of the major or minor scale (**sol** or **mi**, respectively) as well as the triad built on that note

dominant seventh	triad built on the fifth note of the scale with an added seventh
dorian mode	a diatonic scale in the pattern of 1-1/2-1-1-1-1/2-1; i.e., d e f g a b c d'
dot	a device ( ) to lengthen the duration of a note by one half its original value
dotted quarter note	a note that is half again as long as a ♩ : if ♩ = 1, ♩. = 1 1/2 if ♩ = 2 ♩. = 3
dotted quarter rest	the rest equivalent to a dotted quarter note
double bar	two bar lines used to signal the end of a song or section
double reed	woodwind instrument in which performer blows between two pieces of cane; oboe and bassoon are both double reed instruments
D.S. al Fine	repeat from the sign 𝄋 and play to the finish (Fine)
duet	a piece for two performers or parts
duplet	two notes in the time of three
duple time	strong-weak meters 2/4 2/2 𝄵 2/8 6/8
dynamic markings	using forte (*f*) and piano (*p*) with modifications to indicate relative degree of loudness
dynamics	loudness of music
echo song	one song performed in two parts as call-response
eighth note	one half of the length of a quarter note
eighth rest	rest equivalent of an eighth note

enharmonic	notes or chords that sound alike but are written differently; i.e., C♯ and D♭
expressivo	expressively
even pattern	rhythm pattern in which every note moves exactly with the pulse or is divided evenly over the pulse
𝄐 fermata	a hold
fifth	the third note in a triad; in the C major triad (C E G), G is the fifth
fine	the end
first, second endings	a device for repeating a section of a piece in which different endings are used with each repetition
flag	the appendage on an eighth note that distinguishes it from a quarter; sixteenth notes have two flags, thirty-second notes have three flags, and so on
♭ flat	a symbol that lowers a tone by one half step
folk song	a simple song of a national or cultural group
form	musical design
forte piano	loudly, then immediately softer
grand staff	joining the treble and bass staff to create a continuous range of pitches
grandioso	grand, noble
grave	slow and solemn
grazioso	gracefully
𝅗𝅥 half note	one half of a whole note or twice the duration of a quarter note

half rest	rest equivalent of a half note
harmonic minor	a diatonic scale built on la with sol (7) raised one half step to si
harmony	sounding at the same time of two or more different pitches
hemiola	rhythmic change from grouping of two to grouping of three or vice versa
homophony	texture with melody and accompaniment
improvisation	creating a new melody or elaborating on an old one during performance
incomplete cadence	a resting point that sounds unfinished; it usually ends on a chord other than the tonic
indefinite pitch	percussion instruments in which distinct pitches are not discerned; i.e., snare drum, bass drum, cymbals, etc.
interlude	musical filler between main ideas
interval	distance between two pitches
introduction	music that comes before the main idea or section
inversion	a chord whose root is not the lowest sounding tone; a rearrangement of the pitches from root position
keynote	first tone of a scale--do in major, la in minor
key signature	a group of sharps or flats at the beginning of each staff of music to indicate the key
largo	very slow
legato	smooth and flowing
leger line	a short line to indicate the position of a note above or below the regular staff

lento	slowly
l'istesso	the same
loco	return to the written register after playing an octave higher or lower
lydian mode	a diatonic scale in the pattern of 1-1-1-1/2-1-1-1/2; i.e., f g a b c d e f'
maestoso	majestically
major diatonic	a scale in the pattern of 1-1-1/2-1-1-1-1/2; i.e., c d e f g a b c'
major interval	refers to seconds, thirds, sixths, and sevenths and their compound equivalents; half step larger than a minor interval C to D —— major second C to E —— major third C to A —— major sixth C to B —— major seventh
marcato	marked or accented
marcia	march
measure (bar)	rhythmic unit determined by meter and separated by bar lines; in $\frac{4}{4}$ a measure is equivalent to four quarter notes
melodic minor	raise 6th and 7th notes ascending, and lower 6th and 7th descending of the natural minor
melodic rhythm	the rhythm of the words
melody	a linear series of pitches that are heard as a unit
meno	less
meter signature	written indication of strong-weak, etc., pulses
metronome	a device that sounds (or displays) a steady pulse; it may be set to slow and fast tempos

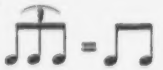
minor interval	an interval one half step smaller than a major; only seconds, thirds, sixths, and sevenths and their compound equivalents may be minor C to D^b —— minor second C to E^b —— minor third C to A^b —— minor sixth C to B^b —— minor seventh
mixolydian mode	a diatonic scale in the pattern 1-1-1/2-1-1-1/2-1; i.e., g a b c d e f g'
mode	a diatonic scale
moderato	moderately
modulation	changing from one key to another within a composition
molto	very; much
monophony	single line of melody without accompaniment
morendo	dying away in time and tone
mosso	motion
motive	a short rhythmic or melodic (sometimes harmonic) pattern
♮ natural	a symbol that cancels a sharp or flat
natural minor	diatonic scale built on la
non-harmonic tone	a pitch that is outside a given chord
non-troppo	not too much
octave	an interval of eight pitch names; i.e., C to C'
ottava	an octave, an eighth
opera	staged drama that is predominantly sung with orchestral accompaniment

ostinato	a repeated pattern, whether in rhythm, melody, or harmony
overture	an extended orchestral introduction to an opera or ballet or similar type of musical work
parallel keys	tonalities that have the same keynote but different key signatures; i.e., C major or C minor
partner songs	two songs that have identical harmony and which can be performed together; this may sometimes include the verse and chorus of the same song
passing tone	a non-harmonic tone that passes between harmonic tones; if the harmony were C E G, then D and F would be passing tones
pentatonic	a five-tone scale, most commonly do re mi sol la
percussion	instruments that are struck, shaken, or scraped
perfect interval	an interval of perfect consonance; it may be unison, fourth, fifth, and octave (or compounds) only
period	a two phrase structure consisting of antecedent and consequent
phrase	a "breath" length in the melody; a melodic unit ending with a cadence
phrygian mode	a diatonic scale in the pattern of 1/2-1-1-1-1/2-1-1; i.e., e f g a b c d e'
piu	more
pizzicato	plucked strings
poco	little
poco a poco	little by little
polyphony	texture with two or more melodies simultaneously
polyrhythm	two or more rhythms simultaneously, with different accents or meters, cross-rhythm
prestissimo	faster than presto

presto	faster than allegro
primary triad	tonic, sub-dominant, or dominant triad
program music	music that has an extra-musical reference, such as narrative or description
quadruple time	$\frac{4}{4}$ $\frac{4}{2}$ $\frac{4}{8}$ $\frac{12}{8}$ $\mathbf{C}$ strong-weak-weak-weak meters
♩ **quarter note**	one half of a half note
𝄽 **quarter rest**	rest equivalent of a quarter note
quartet	a piece for four performers or parts
rallentando	gradually becoming slower
range	interval between the highest and lowest pitches
refrain	a chorus of music repeated at intervals in a song, especially following each verse
relative keys	tonalities that have the same key signatures but different keynotes; i.e., C major and A minor
repetition	repeating of melody, rhythm, or harmony, generally to create musical unity
rhythm	temporal element of music including tempo, beat, meter and pattern, whether even, uneven, or syncopated
ritardando	a gradual slowing of the tempo
ritenuto	suddenly slower, held back
rondo	a return form in lively tempo; common designs are ABA, ABABA, ABACA, and ABACABA
root	the tone upon which a chord is based
root position	a chord with the root as the lowest sounding pitch
round	a strict canon

SATB	abbreviation for soprano, alto, tenor, and bass
scherzando	playfully, lively
secondary dominant	a dominant seventh built on tones other than the dominant, usually the supertonic
secondary triad	triad built on the supertonic, mediant or submediant
sempre	always
senza	without
sequence	repetition of a melodic idea at a higher or lower pitch
sforzando	strongly accented
♯ **sharp**	a symbol that raises a tone by one half step
simile	like
simple interval	an interval that is less than an octave
single reed	a woodwind instrument in which the performer blows through a mouthpiece equipped with one piece of cane; clarinet and saxophone are single reed instruments
sixteenth note	a note equal to one half the duration of an eighth note
sixteenth rest	rest equivalent of a sixteenth note
slur	a curved line ⌒ between two or more notes of different pitch names indicating they are to be played legato
soprano	the voice with the highest tessitura
sostenuto	sustained
sotto voce	softly, in a low voice

SSA	abbreviation for Soprano I, Soprano II, Alto
staccato	detached, short
staff notation	placement of notes on five lines and four spaces
stem	black vertical line attached to all notes except the whole note
string instruments	instruments producing sound by taut strings that are bowed or plucked; violin, viola, cello, and double bass, but also guitar and harp
strophic	exact repetition
sub-dominant	fourth tone of the major or minor scale (fà or re, respectively); a triad built on this is called the sub-dominant triad, IV (iv)
subito	suddenly
supertonic	a second tone of a scale
syllables	do re mi fa sol la ti do'
syncopation	shifting a strong beat to a weak one or leaving it out
tacet	be silent
tempo primo	the original time
tessitura	the average range of a vocal part
tenuto, tenura	sustained
ternary form	three-part form, most commonly ABA
theme and variations	presentation of a theme followed by several transformations of that theme
third	the second note in a triad; in the C major triad (C E G), E is the third

tie	a connecting line ‿ between two or more notes of the same pitch for lengthening the first by the duration of the following one(s)
timbre	tone colour of sound
tonic	the first note of the major or minor scale, do or la, respectively
tranquillo	calmness, quietness
transposition	to play, write, or read a song in a different key than its original
𝄞 **treble clef**	G clef, which indicates the placement of G above middle C
triad	a chord of three tones, each separated by an interval of a third
trio	a piece for three performers or parts
triplet	three notes in the time of two 
triple time	**3 3 3 9** strong-weak-weak meters **4 2 8 8**
tutti	all, the whole
uneven pattern	rhythm pattern in which notes do not move exactly with the pulse
verse	a stanza of music used with new words before each refrain
vivace	animated, brisk
𝅝 **whole note**	a note equal to two half notes or four quarters
𝄻 **whole rest**	rest equivalent to a whole note
whole-tone scale	a six-tone scale with a whole-step between adjacent tones; i.e., c d e f# g# a# c'
woodwinds	instruments in which tone is produced by a vibrating air column inside a pipe. The pipe is equipped with finger holes. Includes flute, oboe, clarinet, bassoon